

SYMPHONIA GRANDÆVA REDIVIVA.

ANCIENT HARMONY REVIVED,

BEING

A SELECTION OF CHOICE MUSIC FOR DIVINE WORSHIP,
TAKEN FROM OLD AND APPROVED AUTHORS,

—AS—

Hings, Belcher, Edson, Holden, Holyoke, Maxim, Morgan, Goff, Kimball, Reed, Swan, Wood, West and others;

AND FROM SEVERAL EUROPEAN AUTHORS,

PARTICULARLY FROM W. TAKIUR'S ORIGINAL WORKS.

PUBLISHED FOR THE COMPILERS.

Second Edition -- Revised & Enlarged.

HALLOWELL:

MASTERS, SMITH & CO. PRINTERS.

1848.

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СИБИРСКАЯ АЗИАТИЧЕСКАЯ

СТАРИНА И ПРИРОДА

СИБИРСКОГО КОМПЛЕКСА

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P R E F A C E.

THE Compilers of the following pages do not assume to give to the destitute ear new organs of music, but wish to produce on those already existing, that melodious harmony, which, through them, may reach the finer fibres of the soul, and awaken in it, those aspirations so necessary to the spiritual worship of Jehovah.

They have been led to engage in this enterprise, from a personal sense of the need of such a work; and by an extensive public demand, they have felt, that there was needed a collection of those approved Psalm and Hymn tunes, ancient and modern, which are calculated to call into action the devout affections of the soul, and purify and exalt the spirituality of social and public worship.

Such a work we have labored with great care and perseverance to produce, and we are confident that we have accomplished it. And we offer no other apology for sending forth our Aged Harmony to contend with the almost indefinite number of singing books that flood our country with their scientific, cold and heartless chords that make no lasting impression of devotional feelings.

We have spared no pains in obtaining the Tunes for this work as they were published by their authors. And we pledge ourselves to the patrons of the work, that if this edition meet with a ready sale, and another be called for, no alteration shall be made in these pages, but other Tunes may be added as a supplement, if desired.

If we shall have been the humble instruments of rescuing from oblivion those soul-stirring tunes so dear to our ancestors; and of conveying them, with similar effect, to the present and coming generations, our desires and design will have been accomplished.

With these remarks, we throw ourselves upon the public, grateful for the generous assistance and kind wishes of our friends, and hoping for substantial patronage.

Entered according to Act of Congress, in the year 1847, by

G. W. FARGO and JESSE PIERCE,

in the Clerk's Office of the District Court of the District of Maine.

ELEMENTARY PRINCIPLES OF VOCAL MUSIC.

The notes of the Diatonic or Natural Scale are *seven*, whose distances between each other are measured by whole tones, or semi, or half tones. There are five whole tones and two semitones. The semitones are between B and C, and E and F.

The seven first letters of the Alphabet are applied to the notes in the following order: A, B, C, D, E, F, G, and when there is occasion for an eighth letter, the first is repeated. The letters comprehend a system of degrees called an Octave.

THE SCALE OR GANUT.

TENOR, TREBLE OR COUNTER.

Space above	<i>Sol</i>	<i>G</i>
Fifth line	<i>Fa</i>	<i>F</i>
Fourth space	<i>Mi</i>	<i>E</i>
Fourth line	<i>Re</i>	<i>D</i>
Third space	<i>Do</i>	<i>C</i>
Third line	<i>Si</i>	<i>B</i>
Second space	<i>La</i>	<i>A</i>
Second line	<i>Sol</i>	<i>G</i>
First space	<i>Fa</i>	<i>F</i>
First line	<i>Mi</i>	<i>E</i>
Space below	<i>Re</i>	<i>D</i>

The G Cleff, thus,  is used for Tenor, Treble and Counter,  and is placed on the second line.

COUNTER

Space above	<i>La</i>	A
Fifth line	<i>Sol</i>	G
Fourth space	<i>Fa</i>	F
Fourth line	<i>Mi</i>	E
Third space	<i>Re</i>	D
Third line	<i>Do</i>	C
Second space	<i>Si</i>	B
Second line	<i>La</i>	A
First space	<i>Sol</i>	G
First line	<i>Fa</i>	F
Space below	<i>Mi</i>	E

The C Clef, thus,  was formerly used for Counter, but  modern Musicians use the G Clef only  for this part.

BASS

Space above	<i>Si</i>	<i>B</i>
Fifth line	<i>La</i>	<i>A</i>
Fourth space	<i>Sol</i>	<i>G</i>
Fourth line	<i>Fa</i>	<i>F</i>
Third space	<i>Mi</i>	<i>E</i>
Third line	<i>Re</i>	<i>D</i>
Second space	<i>Do</i>	<i>C</i>
Second line	<i>Si</i>	<i>B</i>
First space	<i>La</i>	<i>A</i>
First line	<i>Sol</i>	<i>G</i>
Space below	<i>Fa</i>	<i>F</i>

The F Clef, thus,  is used for Bass and is placed on the fourth line.

When the seven syllables, Do, Re, Mi, Fa, Sol, La, Si, are used, as is now universally practised, Do is taken for the first in the Scale of the Major Mode, and Re, for the second, Mi, third, Fa, fourth, Sol, fifth, La, sixth, Si, seventh, then Do, eighth, or one ; and repeat on as you rise in a new scale.

Example.—The Scale, G clef, ascending and descending.

1	2	3	4	5	6	7	8	8	7	6	5	4	3	2	1
C	D	E	F	G	A	B	C	C	B	A	G	F	E	D	C
Do	Re	Mi	Fa	Sol	La	Si	Do	Do	Si	La	Sol	Fa	Mi	Re	Do

ELEMENTARY PRINCIPLES.

Those who are disposed to use but four syllables, will find the following rules useful to find the key note : —

The syllables made use of are four, fa, sol, la, mi. Mi, which occurs only once in the octave, is called the *Master Note*, as it determines the situation of the rest in the following order :

Above *mi*, twice *fa*, *sol*, *la* ;
Below *mi*, twice *la*, *sol*, *fa*.

The semitones are between *mi* and *fa*, and *la* and *fa*. To find *mi*, observe the following direction.

In all tunes having no flat nor sharp at the beginning, *mi* is in *B*.

If <i>B</i> be flat, <i>mi</i> is in	E	If <i>F</i> be sharp, <i>mi</i> is in	F
If <i>B</i> and <i>E</i> be flat, <i>mi</i> is in	A	If <i>F</i> and <i>C</i> be sharp, <i>mi</i> is in	C
If <i>B</i> , <i>E</i> , and <i>A</i> be flat, <i>mi</i> is in	D	If <i>F</i> , <i>C</i> and <i>G</i> be sharp, <i>mi</i> is in	G
If <i>B</i> , <i>E</i> , <i>A</i> , & <i>D</i> be flat, <i>mi</i> is in	G	If <i>F</i> , <i>C</i> , <i>G</i> & <i>D</i> be sharp, <i>mi</i> is in	D

Flats and sharps are placed at the beginning of tunes, next after the clef, to remove the scale to a higher or lower degree, and preserve the relative position of the semitones, or half steps.

Flats and sharps thus placed, at the beginning of tunes, are called the signature, because they show to what letter in the staff the key note is removed in the transposition. Now as *C* is the key of all natural tunes, in the Major mode, and *A*, its relative in the Minor, there is, between *B* and *C* natural, half a step, or semitone, and by making *B*flat, we make a whole step, or tone. Now, as there always must be but a half step between the third and fourth, and between the seventh and eighth in the scale, *C* can be neither; we must, therefore, remove the key note, so that the half steps will be found

in their proper places. Now, as *E* and *F*, in the scale of the key of *C*, are the third and fourth, there is but a half step between them. Then remove the key to *F*, and *E* is seven, and *F* is one, or eight in the scale, and between the seventh and eighth there is a semitone, or half step. If, then, *F* is one, *G* is two, *A* is three, and *B* is four; *A* and *B* then are the third and fourth, and between the third and fourth there ought to be but half a step. Well, we have made, *B*flat, and therefore, between *A* and *B*, or the third and fourth, there is but half a step. Therefore *F* must be the key of *B*flat in the Major mode, and *D* its relative, in the minor. Now, we see, as *F* is a fourth above *C*, or a fifth below, we have removed the scale and key note a fourth above, or, a fifth below where it was before. Now, if we add another flat, that is, make *E*flat also, we shall transpose the key of the new scale a fourth above, or a fifth below *F*, which will be *B*. So that each addition of a flat to the signature, removes the key note of the scale a fourth above, or a fifth below where it was before. Observe, then, this rule: Each flat added to the signature removes the key note a fourth above, or a fifth below its former place.

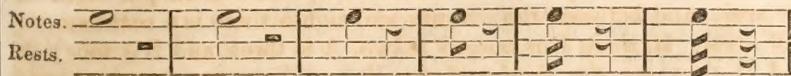
The scale is also transposed by the use of Sharps in the signature: Thus, one sharp, or *F*sharp, removes the key note in the scale from *C* to *G*, for the same reasons that were before given, in the use of flats. But *G* is a fifth above, and a fourth below *C*. Observe therefore, this rule with regard to the transposition of the key note by sharps: Each sharp added to the signature removes the key note a fifth above, or a fourth below its former place.

Further explanation on this part of the subject we deem unnecessary here, as the learner will acquire more knowledge from the black-board, under the direction of a competent teacher, in a few hours, than he can in months, spent over a volume of written instructions.

ELEMENTARY PRINCIPLES.

CHARACTERS USED IN MUSIC.

Semibreve. Minim. Crotchet. Quaver. Semiquaver. Demisemiquaver.

Notes. 

Rests. 

1 Semibreve is equal to two Minims, 4 Crotchets, 8 Quavers, 16 Semiquavers, or 32 Demisemiquavers.

The rests are considered the same in time as the notes which they represent.

A *Staff* is the five lines with their spaces, whereon music is written.

A *Brace* shows how many parts are sung together.

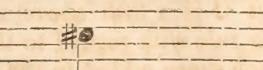
A *Ledger Line* is added when notes ascend or descend beyond the staff.



A *Flat* set before a note, sinks it half a tone.



A *Sharp* set before a note, raises it half a tone.



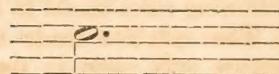
A *Natural* set before a note made flat or sharp at the beginning of a tune restores it to its natural sound.



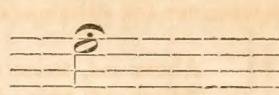
A *Slur* shows what number of notes are sung to one syllable.



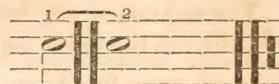
A *Point* makes a note half as long again.



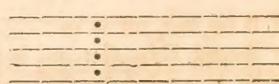
A *Hold* signifies that the note over which it is set, may be continued at the pleasure of the performer.



Figures 1, 2, signify that the note under figure 1 is to be sung before repeating, and the note under figure 2 at repeating; if tied, both are to be sung.



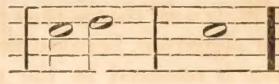
A *Repeat* shows what part of a tune is to be sung over again.



A *Figure* 3, placed over or under any three notes, reduces them to the time of two of the same kind.



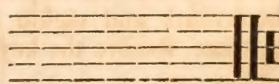
A *Single Bar* divides the time according to the measure note.



A *Double Bar* shows the end of a strain.



A *Close* shows the end of a tune.



ELEMENTARY PRINCIPLES.

OF TIME AND ITS VARIOUS MODES.

COMMON TIME MODES

First, *Adagio*, has a semibreve for its measure note, four beats in a bar.

Second, *Largo* has a semibreve for its measure note, two beats in a bar.

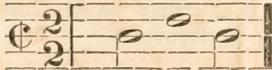
Third, *Allegro*, has a semibreve for its measure note, four beats in a bar.

Fourth, *2—4*, has a minim for its measure note, two beats in a bar.

TRIPLE TIME MODES.

First, *3-2*, has a pointed semibreve for its measure note, three beats in a bar.

OR.



Second, *3-4*, has a pointed minim for its measure note, three beats in a bar.

Third, *3-8*, has a pointed crotchet for its measure note, three beats in a bar.



COMPOUND TIME MODES.

First, *6-4*, has a pointed semibreve for its measure note, two beats in a bar.



Second, *6-8*, has a pointed minim for its measure note, two beats in a bar.



Other modes of time are now frequently used designated by fractional figures, as $\frac{1}{4}$, $\frac{1}{8}$ &c. The upper representing the number of notes taken in a measure, and the lower figure, the particular note taken; as half, quarter, eighth, &c.

ELEMENTARY PRINCIPLES.

Examples of the transposition of the Scale by flats and sharps.

I.

From C to G by one sharp.

Do, Re, Mi, Fa, Sol, La, Si, Do.

II.

From G to D by two sharps.

Do, Re, Mi, Fa, Sol, La, Si, Do.

III.

From D to A by three sharps.

Do, Re, Mi, Fa, Sol, La, Si, Do.

I.

From C to F by one flat.

Do, Re, Mi, Fa, Sol, La, Si, Do.

II.

From F to B by two flats.

Do, Re, Mi, Fa, Sol, La, Si, Do.

III.

From B to E by three flats.

Do, Re, Mi, Fa, Sol, La, Si, Do.

ELEMENTARY PRINCIPLES.

IV.

From A to E by four sharps.

Do, Re, Mi, Fa, Sol, La, Si, Do,

Do, Re, Mi, Fa, Sol, La, Si, Do.

IV.

From E to A by four flats.

Do, Re, Mi, Fa, Sol, La, Si, Do.

Do, Re, Mi, Fa, Sol, La, Si, Do.

From the foregoing examples, the learner will perceive, that Flats or Sharps placed at the beginning of a tune constitute the signature of the Key of the tune. Or in other words, they show on what letter in the staff the tune is pitched. And from which pitch the steps and half steps are regulated and fixed throughout the tune.

N. B. The Key note, or dominant, carries the whole scale with it in the same relative proportion whether it be raised or lowered in pitch of sound. The names of the notes and the relative degrees of tone are the same to the Key in all transpositions.

The following should be committed to memory.

To find the Key Note.

If there be neither flat or sharp,
It is the Key of C,

If one sharp, Key of
" Two sharps, Key of
" Three sharps, key of
" Four sharps, key of

G,
D,
A,
E,

If one flat, Key of
" Two flats, Key of
" Three flats, Key of
" Four flats, Key of

F,
B flat,
E flat,
A flat.

NOTE. The Key note is the last note in the Bass staff and is Do, if the tune be in the Major mode; But if the last note in the Bass be La, (a half step and whole step below Do,) then the tune is in the minor mode.

ANCIENT HARMONY REVIVED.

OLD HUNDRED. L. M.

MARTIN LUTHER.

The musical score consists of four staves of music in G major (two sharps) and 2/4 time. The first three staves are in common time, while the fourth staff is in 3/4 time. The music is written in a simple, rhythmic style with eighth and sixteenth notes. The lyrics are as follows:

Be thou, O God, exalted high,
And as thy glory fills the sky,
So let it be on earth display'd
Till thou art here as there obey'd.

NAPLES. L. M.

REED.

Shall mortal worms presume to be More holy, wise, or just than he ?
 Shall the vile race of flesh and blood Contend with their Creator, God ?
 Shall mortal worms presume to be More holy, wise, or just than he ?
 Shall mortal worms presume to be More holy, wise, or just than he ?
 Shall mortal worms presume to be More holy, wise, or just than he ? More holy, wise, or just than he ?
 Shall mortal worms presume to be More holy, wise, or just than he ? More holy, wise, or just than he ?

LUTON. L. M.

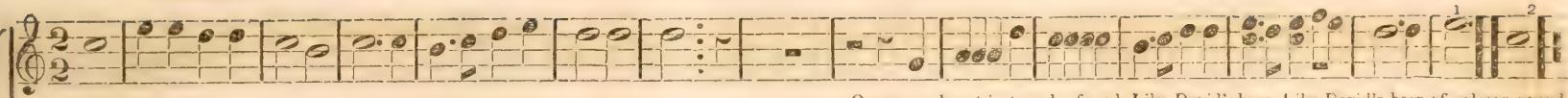
G. BURDER.

With all my pow'rs of heart and tongue, I'll praise my Maker in my song; Angels shall hear the notes I raise, Approve the song, and join the praise.

DEVOTION. L. M.

READ.

9



O may my heart in tune be found, Like David's harp, Like David's harp of solemn sound.



Sweet is the day of sacred rest, No mortal care shall seize my breast;

O may my heart in tune be found, Like David's harp of solemn sound.



O may my heart in tune be found, Like David's harp of solemn sound, Like David's harp of solemn sound.



O may my heart in tune be found, Like David's harp of solemn sound, Like David's harp of solemn sound.

CHESTER. L. M.

BILLINGS.



Let the high heav'ns your songs invite, Those spacious fields of brilliant light, Where sun, and moon, and planets roll, And stars that glow from pole to pole.



ANGEL'S SONG. L. M.

TANSUR.

High in the heav'ns, Eternal God, Thy goodness in full glory shines; Thy truth shall break thro' ev'ry cloud That veils and darkens thy designs.
tr

ARNHEIM. L. M.

HOLYoke.

All ye bright armies of the skies, Go worship where your Saviour lies; Angels and kings before him bow, Those Gods on high and Gods below.

BRIDGEWATER. L. M.

EDSON.

11

He in full majesty appears, And like a robe his glory wears.

My soul, thy great Creator praise, When cloth'd in his celestial rays,

He in full majesty appears, And like a robe his glory wears.

He in full majesty appears, He in full majesty appears, And like a robe his glory wears.

He in full majesty appears, He in full majesty appears, And like a robe his glory wears.

GERMAN HYMN. L. M.

PLEYEL.

VERY SLOW.

So fades the lovely blooming flower, Frail, smiling solace of an hour! So soon our transient comforts fly, And pleasure only blooms to die.

The lady pillars of the sky, And spacious concave raised on high, Spangled with stars a shining frame. Their great orig - in -

'Th' unwearied sun from day to day, Pours knowledge on his golden ray, And publishes to ev'ry land, The work of an almighty hand.
al predest.

'Th' unwearied sun from day to day, Pours knowledge on his golden ray, And publishes to ev'ry land, The work of an almighty hand.

'Th' unwearied sun from day to day, Pours knowledge on his golden ray, And publishes to ev - - 'ry land, The work of an almighty hand.

'Th' unwearied sun from day to day, Pours knowledge on his golden ray, And publishes to ev'ry land, And publishes to ev'ry land, The works of an almighty hand.

BLUE HILL. L. M.

BELKNAP.

13

2

E - ternal power whose high a - bode Becomes the grandeur of a Ged; In-

In - finite lengths be-

Infinite lengths, beyond the bounds, Where

In - infinite lengths beyond the bounds, Where stars re - - - volve their lit - - the rounds. 1 2

finite lengths beyond the bounds, Where stars revolve their little rounds, Where stars re - - - volve their lit - - the rounds. 1 2

yond the bounds, Where stars revolve their little rounds, Where stars re - - - volve their lit - - the rounds. 1 2

stars revolve their little rounds, Where stars re - - - volve their lit - - the rounds.

Life is the time to serve the Lord, The time t'insure the great reward; And while the lamp holds out to burn, The vilest sin - ner may return.

NINETY-SEVENTH PSALM. L. M.

TUCKEY.

Darkness and clouds of awful shade His dazzling glory shroud in state; Justice and truth his guards are made, And fix'd by his pavilion, wait.

SURREY. L. M.

COSTELLOW.

15

No more fatigue, no more distress, Nor sin nor death shall reach the place, No groans shall mingle with the songs,

p

f

Which warble from im - mor - tal tongues, Which war - - ble from im - - mor - - tal tongues.

DOMINION. L. M.

COAN.

16

His kingdom stretch from
Jesus shall reign where'er the sun Does his successive journeys run;
His kingdom stretch from shore to shore, Till
His kingdom stretch from shore to shore, Till moons shall wax and
shore to shore, Till moons shall wax and wane no more,
His kingdom stretch from shore to shore, from shore to shore, Till moons shall wax and wane no more.
His kingdom stretch from shore to shore, Till moons shall wax and wane no more.
His kingdom stretch from shore to shore, Till moons shall wax and wane no more.
His kingdom stretch from shore to shore, Till moons shall wax and wane no more.

BROOKFIELD. L. M.

BILLINGS.

17

BROOKFIELD. L. M.
BILLINGS.

Shall the vile race of flesh and blood, Contend with their Creator God? Shall
mortal worms presume to be More ho - ly, wise, or just than he.

ALL SAINTS NEW. L.M.

HALL.

ALL SAINTS NEW. L.M.

HALL.

O! if my Lord would come and meet, My soul should stretch her wings in haste, Fly fearless thro' death's

Jesus can make a dying bed Feel

iron gate, Nor feel the terrors as she past. Jesus can make a

Jesus can make a dying bed Feel soft as

Jesus can make a dying bed Feel soft as downy pillows

ALL SAINTS NEW. Continued

19

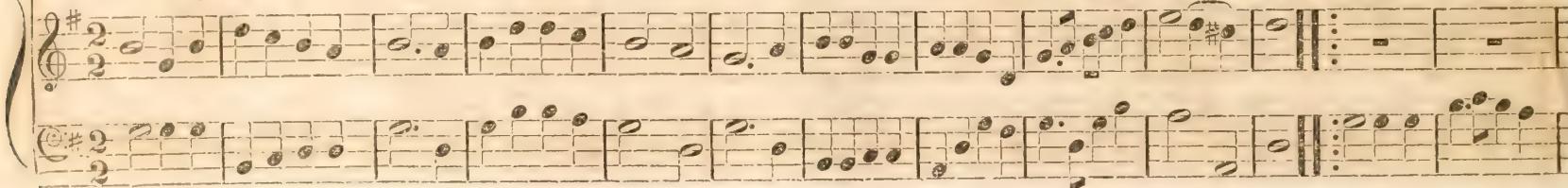
soft as downy pillows are, While on his breast I lean, While on his breast I lean, I lean my
 dying bed Feel soft as downy pillows are, While on his breast I lean my head, I lean my
 downy pillows are, While on his breast I lean my head, And breathe my life out sweetly there, While on his breast I
 are, While on his breast I lean my head, And breathe my life out sweetly there, While on his breast I
 head, And breathe my life, And breathe my life out sweet - ly there, And breathe, &c.
 head, And breathe, And breathe, And breathe, And breathe my life, And breathe my life out sweetly there.
 lean, I lean my head, And breathe my life out sweetly there, And breathe, &c.
 lean, I lean my head, And breathe, And breathe, And breathe, &c.



Hold me, O Jesus, in thine



Now can my soul in God rejoice, I feel my Saviour's cheering voice, My heart awakes to sing his praise, And longs to join immortal lays.



arms, And cheer me with immortal charms,

p

f



Till I awake in realms above, Forever to enjoy thy love. Till I awake in realms above, Forever to enjoy thy love.



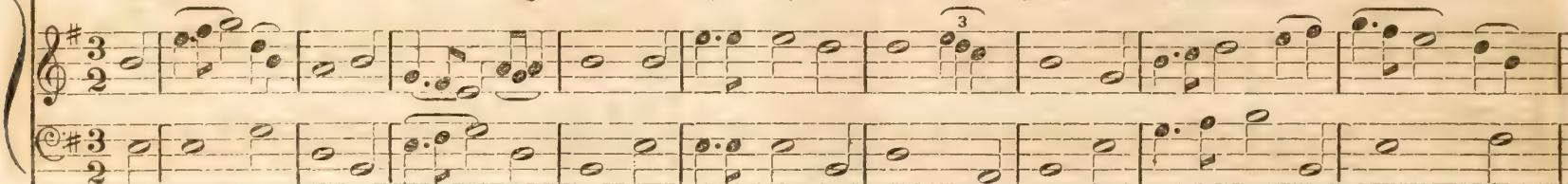
What sinners value I resign, Lord, 'tis enough that thou art mine; This life's a dream, an empty show But the bright world to

I shall behold thy blissful face, And stand complete in righteousness.

which I go, Hath joys substantial and sincere, When shall I wake and find me there? When shall I wake and find me there!

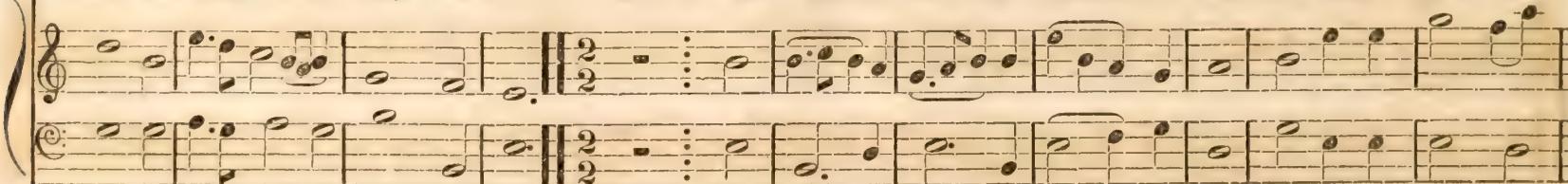


Behold, I fall before thy face, My only refuge is thy grace, No outward form can make me



clean, The leprosy lies deep within,

No bleeding bird nor bleeding beast, No hyssop branch nor



BALLOON. Concluded.

23

A musical score for 'BALLOON' continued, featuring three staves of music with lyrics. The lyrics are:

sprinkling priest, Nor running brook, nor flood, nor sea, Can wash t.e dismal stain away.

WINDHAM. L. M.

D. READ,

A musical score for 'WINDHAM' by D. Read, featuring three staves of music with lyrics. The lyrics are:

Broad is the road that leads to death, And thousands walk together there But wisdom shows a narrow path, With here and there a traveler.

RUSSIA. L. M.

False are the men of high degree, The baser sort are vanity;

Laid in a balance both appear Light as a puff of empty air,

Laid in a balance bot' appear Light as a puff of empty air, Light as, &c.

Laid in a balance both appear Light as a puff of empty air, Light as &c.

Laid in a balance both appear Light as a puff of empty air, Light as, &c.

ROTHWELL. L. M.

ROTHWELL. L. M.

Blest be the Father and his love, To whose celestial source we owe Rivers of endless joy above, And rills of comfort, And rills of comfort here below.

PARADISE. L. M.

O. HOLDEN.

25

Now to the shining realms above, I stretch my hands and glance my eyes: O for the pinions of the dove, To bear me to the upper skies.

There from the bosome of my God, Oceans of endless pleasure roll; There would I fix my last abode, And drown the sorrows of my soul.

WORCESTER-NEW. L. M.

The musical score consists of three staves of common time (indicated by 'C' and a '2'). The top staff uses a soprano C-clef, the middle staff an alto F-clef, and the bottom staff a bass G-clef. The key signature is one sharp (F#). The music features various note values including eighth and sixteenth notes, with several grace notes indicated by small dots above the main stems. The lyrics are integrated into the music, appearing below the staves.

Now to the Lord a no - ble song! Awake my soul, awake my tongue; Hosanna to th' e - ter nal name.

Hosanna, Ho - san - na to th' e - ter - nal name,

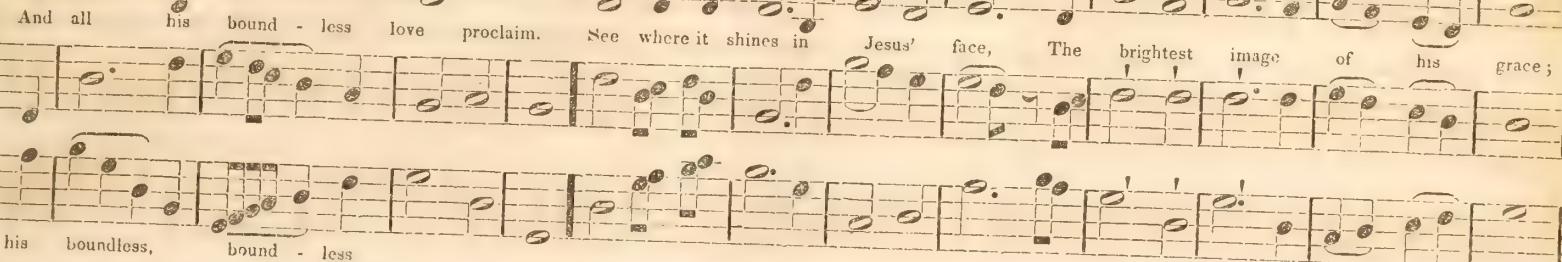
And all his boundless love proclaim, Hosanna to th' e - ter - nal name,

Hosanna, Ho - san - na to th' e - ter nal name And all,

Hosanna, Hosanna to th' - ternal name, And all, And all,

WORCESTER-NEW. Continued.

27



God, in the person of his son, Has all his wond'rous works outdone. Has all his wond'rous works outdone.

WORCESTER-NEW. Continued.

The spacious earth, and spreading flood, Proclaim the wise, the pow'r - ful God, And thy rich glories from a - far

MODERATO.

Sparkle in ev'ry roll - - - ing star. But in his looks a glory stands, The noblest labor of thine hands,

WORCESTER-NEW. Continued.

29

The pleasing lustre of whose eyes, Outshines the wonder of the skies. Grace! 'tis a sweet a charming theme;

My thoughts rejoice at Jesus' name;

Ye an - gels, dwell upon the sound; Ye heav'n's reflect it to the ground.

WORCESTER-NEW. Concluded.

Oh, may I live to reach the place Where he unveils his lovely face, Where all his beauties you behold, And sing his name, And sing his name to harps of gold.

HIDING-PLACE. L. M.

SMITH.

Hail, sovereign love that first began, The scheme to rescue fallen man, Hail, matchless free eternal grace, That gave my soul a hiding place.

It means thy praise, how - ev - er

For - give the song that falls so low Beneath the grat - i - tude I owe; It means thy praise, how-

It means thy praise, how - ev - er poor; It means thy praise, how-

It means thy praise, however poor; It means thy praise, how-

poor;

ever poor; An angel's song can do no more, It means thy praise, how - ev - er poor; An angel's song can do no more.

ELEMENT. L. M.

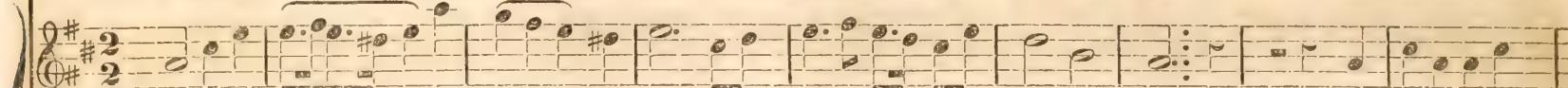
ROBBINS.



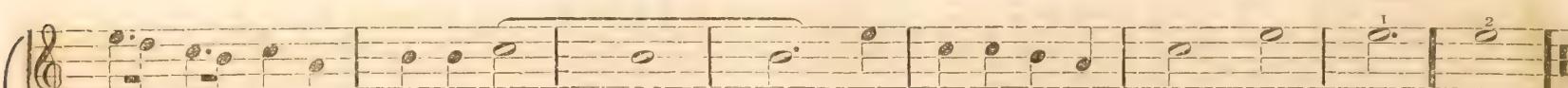
Life, love and joy still gliding thro' And



There is a stream whose gentle flow, Supplies the city of our God; Life, love and joy still



Life, love and joy still gliding thro' And



wat' ring our di - vine a - - - bode,

1. 2



gliding thro' And wat'ring our divine a - - bode,

1. 2



wat'ring our di - vine a - - bode,

1. 2

COMPLAINT. L. M.

PARMETER.

33

Spare us, O Lord, a - loud we cry, Nor let our sun go down at noon,
Thy years are one e-

Thy years are one e - ternal day, And

years are one e - ter - nal day, And must thy children die so soon,

Thy years are one eternal day, Thy years are one e - ternal day And must thy children die so soon.

ternal day, And must thy children die so soon,

must thy chil - dren die so soon,

A handwritten musical score for 'TILDEN' in common time (indicated by '3'). The score consists of four staves, each with a treble clef and a key signature of one sharp (F#). The first two staves begin with a measure of two eighth notes followed by a sixteenth note. The third staff begins with a measure of three eighth notes. The fourth staff begins with a measure of two eighth notes. The lyrics are written below the staves:

This life's a dream, an emp - ty show; But the bright world to which I go Hath joys substan - - tial and sin-

cere; When shall I wake and find me there? When shall I wake And find me there? My flesh shall slumber in the

TILDEN. Concluded.

35

A musical score for three voices (Soprano, Alto, Bass) and piano. The vocal parts are in common time, treble clef, and the piano part is in common time, bass clef. The vocal parts begin with a rest followed by eighth-note patterns. The piano part has sustained notes and eighth-note chords. The lyrics are as follows:

ground, Till the last trumpet's joyful sound; Then burst the bands with sweet surprise, And in my Saviour's im - - age rise.

PARIS. L. M.

BILLINGS.

A musical score for three voices (Soprano, Alto, Bass) and piano. The vocal parts are in common time, treble clef, and the piano part is in common time, bass clef. The vocal parts begin with eighth-note patterns. The piano part has sustained notes and eighth-note chords. The lyrics are as follows:

He reigns, the Lord the Saviour reigns, Praise him in evan - gel - ic strains; Let the whole earth in songs rejoice, And distant nations join their voice.

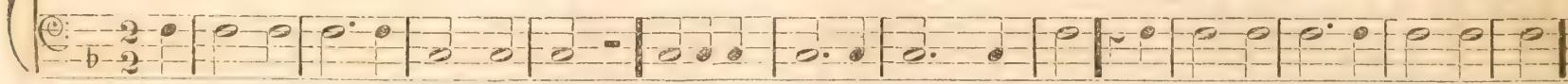
2d Treble.



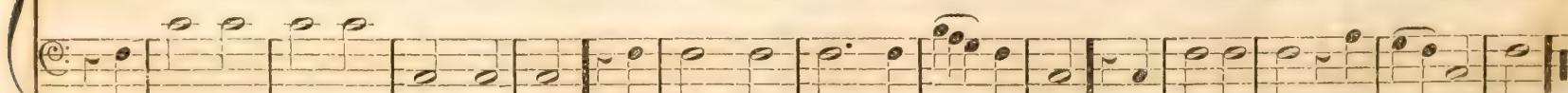
1st Treble.



Unveil thy bosom, faithful tomb, Take this new treasure to thy trust, And give these sacred relics room,



To slumber in the silent dust, And give these sa - cred reliques room, To slumber in the silent dust.



CORINTH. L. M.

BLANCHARD.

37

2
4

2
4

Jesus shall reign where'er the sun, Does his suc - ces - sive jour - nies run; His kingdom

2
4

C. 2
4

f

stretch from shore to shore, His kingdom stretch from shore to shore, 'Till moons shall wax and wane no more.

-

C.

2 2 Firm was my health, My day was bright, And I presum'd 'twould ne'er be night;

2 2

C 2

Pleasure and peace shall ne'er de - part.

Fondly I said with - in my heart,

Pleasure and peace shall ne'er depart.

Pleasure and peace. shall ne'er de - part

Pleasure and peace shall ne'er de - part.

BUCKFIELD. L.M.

MAXIM.

39

Where he is gone they fain would know,

When strangers stand and hear me tell, What beauties in my Saviour dwell,

Where he is gone they fain would know,

Where he is gone they fain would know, That they may seek and

That they may seek and love him too, Where he is gone they fain would know. That they may seek and love him too,

fain would know, That they may seek and love him too, Where he is gone they fain would know, That they may seek and love him too,

they may seek and love him too, That they may seek and love him too, Where he is gone they fain would know, That they may seek and love him too,

love him too, That they may seek and love him too, Where he is gone they fain would know, That they may seek and love him too.

STRATFIELD. L. M.

MADISON. L.M.

41

Now in the heat of youthful blood Remem - ber your Cre - a - - tor, God; Behold the months come

Behold the months come hast'ning on, When you shall say my joys are gone, When you shall say my joys are gone.
 Behold the months come hast'ning on, When you shall say my joys are gone, When you shall say my joys are gone.
 Behold the months come hast'ning on, When you shall say my joys are gone, Behold the months come hast'ning on, When you shall say my joys are gone.
 Behold the months come hast'ning on, When you shall say my joys are gone, Behold the months come hast'ning on, When you shall say my joys are gone.
 Behold the months come hast'ning on, When you shall say my joys are gone,

O may my heart in tune be found, Like David's harp of solemn sound,

Sweet is the day of sacred rest, No mortal cares shall seize my breast;

O may my heart in tune be found, Like David's harp of solemn sound, Like

O may my heart in tune be found, Like David's harp of solemn sound,

solemn sound, Like David's harp of solemn sound, Like David's harp of solemn sound, sol - emn sound.

O may my heart in tune be found, Like David's harp of solemn sound,

Like David's harp of solemn sound,

O may my heart in tune be found, Like David's harp of solemn sound,

David's harp of solemn sound, O may my heart in tune be found,

O may my heart in tune be found, Like, &c.

INVITATION. L. M.

KIMBALL.

43

Come, my belov-ed, haste away, Cut short the hours of thy delay, Fly like a youthful hart or roe, over the hills where spices grow. Fly like a

Fly like a youthful hart or

Fly like a youthful hart or roe, O - - - ver the hills where spices grow, Over the hills, Where spi - - - ces grow.

youthful hart or roe, Over the hills where spices grow, Fly, &c.

roe, Over the hills where spi - - - ces grow, Fly, &c.

BOLSOVER. L.M.

Al - mighty Rul - er of the skies, Through the wide earth thy name is

p f
spread; And thine e - ter - nal glo - - ries rise O'er all the heav'ns thy hands have made.

CASTLE STREET. L.M.

ADDINGTON'S COLL.

A handwritten musical score for 'Castle Street' in common time (indicated by '3') and major key (indicated by a sharp sign). The score consists of three staves:

- Top Staff:** Treble clef, 3/4 time, major key. It features a continuous sequence of eighth-note chords.
- Middle Staff:** Treble clef, 3/4 time, major key. It contains the lyrics:
Lord, in thy great, thy glo - rious name, I place my hope, my only trust; Save me from sorrow, guilt and
- Bottom Staff:** Bass clef, 3/8 time, major key. It provides harmonic support with sustained notes and bassline patterns.

The lyrics continue on the bottom staff:
shame, Thou ev - er gracious, ev - er just, Thou ev - er gracious, ev - er just.

He dies, the heav'nly lov - er dies;
On my poor heart-strings, deep he lies,
The tidings strike a doleful sound; }
In the cold caverns of the ground; } Come, saints, and drop a tear or two,
On the dear

2 Here's love and grief beyond degree,
The Lord of glory dies for men!
But lo! what sudden joys we see,
Jesus, the dead, revives again!
The rising God forsakes the tomb;
(In vain the tomb forbids his rise;) Cherubic legions guard him home,
And shout him "Welcome to the skies!"

3 Break off your tears, ye saints, and tell
How high your great Deliv'rer reigns;
Sing how he spoil'd the hosts of hell,
And led the monster death in chains!
Say, "Live forever, wond'rous King!
Born to redeem, and strong to save!"
Then ask the monster, "Where's thy sting?"
And, "Where's thy victory, boasting grave?"

bosom of your God, He shed a thousand drops for you, A thousand drops of richer blood.

POOL. L. M.

KNAPP.

47

behold, And in the deep, And in the

They that in ships, with courage bold, O'er swelling waves their trade pursue. Do God's a - mazing works be - hold, And in the deep,

behold, And in the deep, And in the

be - hold, And in the deep,

deep, And in the deep his wonders view, his won - - ders, wonders view, his won - - ders, wonders view.

And in the deep, And in the deep his wonders, wonders, wonders view, his wonders wonders, wonders, won - - ders view.

deep, And in the deep, the deep his won - - ders, wonders view, his won - - ders, wonders view.

And in the deep, And in the deep his won - - ders, won - - ders view, his won - - ders, won - - ders view.

DARWENT. L.M.

Who, from the shades of gloo - my night, When the last tear of hope is shed,

Can bid the soul re - turn to light, And break the slumber of the dead.

NEWPORT. L. M.

READ.

49

I send the joys of earth away, Away, ye tempters of the mind, False as the smooth deceitful sea, And empty as the whistling wind. Your

streams were floating me along Down to the gulf of dark despair, And while I listen'd to your song, Your streams had e'en conveyed me there.

EXTOLLATION. L. M.

Loud Hal - le - lu - jahs to the Lord, From distant worlds where creatures dwell; Let Heaven begin the solemn

word, And sound it dreadful down to hell. The Lord, how absolute he reigns! Let every angel bend the knee; Sing of his

EXTOLLATION. Concluded.

51

p

f

love in heav'ly strains And speak how fierce his terrors be, And speak how fierce his ter - - rors be.

WELLS. L. M.

HOLDRAYD.

Life is the time to serve the Lord, The time t'insure the great reward; And while the lamp holds out to burn, The vilest sinner may return.

LYNNFIELD. L. M.

HOLDEN.

MODERATO.

My God, permit me not to be, A stranger to myself and thee! Amidst ten thousand thoughts I rove, Forgetful of my highest love.

Why should my passions mix with earth, And thus debase my heav'nly birth? Why should I cleave to things below, And let my God, my Saviour go!

LYNNFIELD. Concluded.

SLOW.

Musical score for Lynnfield, Concluded, first system. The score consists of three staves. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The music is in common time. The vocal line begins with eighth-note patterns, followed by a section of sixteenth-note patterns. The lyrics are as follows:

Call me away from flesh and sense, One sov'reign word can call me thence ; I would obey the voice divine, And all inferior joys re-sign.

Musical score for Lynnfield, Concluded, second system. The score consists of three staves. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The music is in common time. The vocal line begins with eighth-note patterns, followed by a section of sixteenth-note patterns. The dynamics are marked with *p* (piano) and *f* (forte). The lyrics are as follows:

Be earth with all her scenes withdrawn, Let noise and vanity begone, In secret silence of the mind, My heav'n, My heav'n, My heav'n and thee, my God, I find.

Come, gentle patience smile on pain, Then dying hope revives again, And wipes the tear from sor - rows eyc,

While faith points upward to the sky, And wipes the tear from sorrow's eye, While faith points upward to the sky.

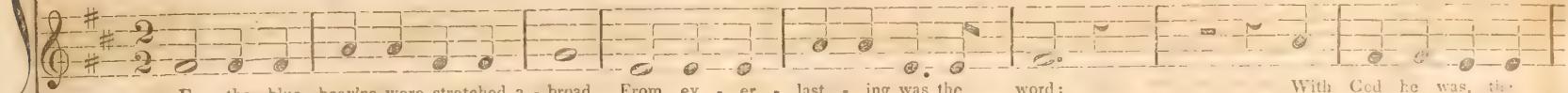
MOUNT VERNON. L.M.

MERRILL.

55



With God he was, the word was God, And



Ere the blue heav'ns were stretched a - broad, From ev - er - last - ing was the word;

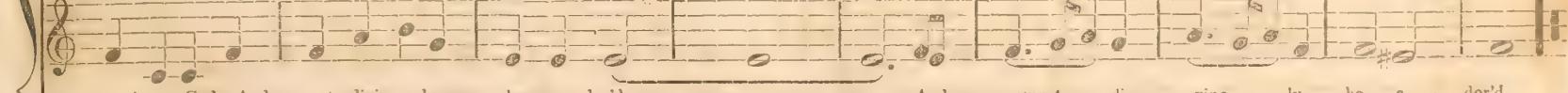
With Ced he was, the



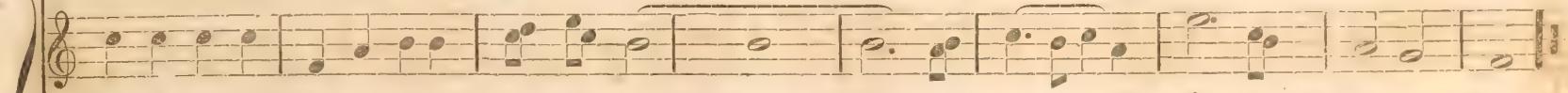
With God he was, the word was God, And



must de - vine - ly be adored, And must devine - ly be adored,



word was God, And must divine - ly be a - dor'd, And must di - vine - ly be a - dor'd.



must divine - ly be a - dor'd.

LIMEHOUSE. L. M.

HUSBAND.

A handwritten musical score for "Limehouse, L. M. HUSBAND." The score consists of four staves of music. The first three staves are in common time (indicated by a '3') and the fourth staff is in common time (indicated by a '2'). The key signature is A major (one sharp). The vocal line includes lyrics: "In mem'ry of your dy - - ing Friend, Do this, he said, till time shall end;". The music features various note values including eighth and sixteenth notes, and rests. The score is written on aged paper with some foxing and staining.

A continuation of the handwritten musical score for "Limehouse, L. M. HUSBAND." This section starts with the fourth staff from the previous page. The vocal line continues with the lyrics: "Meet at my ta - - ble and re - - cord The love of your de - - part - - ed Lord." The music continues in common time (indicated by a '2') with a key signature of A major (one sharp). The score is written on aged paper with some foxing and staining.

ORLAND. L.M.

57



Till suns shall rise and set no more.



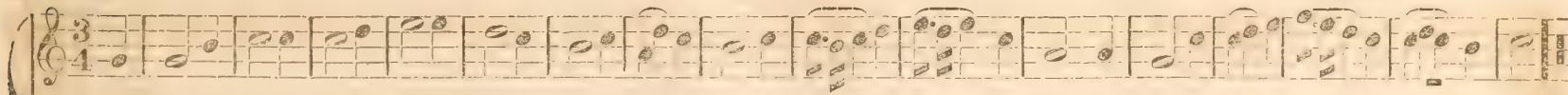
Eternal are thy mercies, Lord! Eternal truth attends thy word; Thy praise shall sound from shore to shore, Till suns shall rise and set no more.



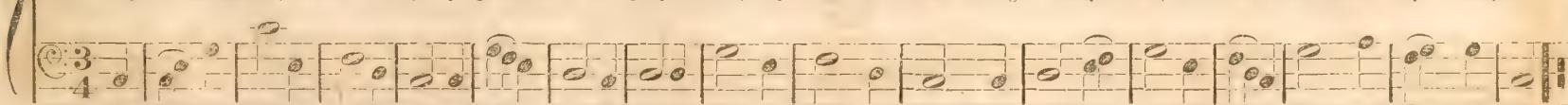
Till suns shall rise and set no more.

HIGH STREET. L.M.

HOLDEN.



High in the heav'ns, eternal God, Thy goodness in full glory shines; Thy truth shall break through every cloud, Which veils and darkens thy designs.



Lord what a tho'tless wretch was I, To mourn and murmur and re - pine, To see the wicked plac'd on high, In pride and robes of hon - or shine.

But, O their end, their dreadful end, Thy sanc - tu a - ry taught me so, On slipp'ry rocks, &c.

But, O their end, their dreadful end, Thy sanctua - ry taught me so; On slipp'ry rocks I see them stand, And fir'y bilows roll below.

But, O their end, their dreadful end, Thy sanctua - ry taught me so; On slipp'ry rocks I see them stand, And fir'y bilows roll below.

Get, O their end, their dreadful end, Thy sanc - tu - a - ry taught me so; On slipp'ry rocks, &c.

MORETON. L. M.

KNAPP.

59

In robes of judgment lo, he comes, Shakes the wide earth, and cleaves the tombs ! Before him burns devouring fire, The mountains melt, the seas retire.

WINCHESTER. L. M.

DR. CROFT.

My God, accept my early vows, Like morning incense in thine house; And let my nightly worship rise, Sweet as the evening sacrifice.

MORTALITY. L. M.

Death, like an over - - flow - ing stream, Sweeps us a - - - way; our life's a dream; An
empty tale; a morning flow'r, Cut down and wither'd in an hour.

Death, like an over - - flow - ing stream, Sweeps us a - - - way; our life's a dream; An
empty tale; a morning flow'r, Cut down and wither'd in an hour.

MONTAGUE. L. M.

SWAN.

61

Ye sons of men with joy record, The various wonders of the Lord, And let his pow'r and goodness sound, Through all your tribes the world around;

Let

Let the high, &c.

Let the high heav'ns, &c.

Let the high heav'ns your songs invite, Those spacious fields of brilliant light, Where sun, and moon, and planets roll, And stars that glow from pole to pole.

the high heav'ns, &c.

A musical score for "DAWN. L. M." by WHITAKER. The score consists of three staves of music. The top staff is in common time (indicated by a 'C') and has a key signature of one sharp (F#). The middle staff is also in common time and has a key signature of one sharp. The bottom staff is in common time and has a key signature of one sharp. The lyrics are as follows:

Awake, my soul, and with the sun, Thy daily stage of du - ty run; Shake off dull sloth, and early rise. To pay thy morning sacri - fice.

NAZARETH. C. M.

A musical score for "NAZARETH. C. M." by WHITAKER. The score consists of three staves of music. The top staff is in common time (indicated by a 'C') and has a key signature of one sharp. The middle staff is in common time and has a key signature of one sharp. The bottom staff is in common time and has a key signature of one sharp. The lyrics are as follows:

See Israel's gentle Shepherd stands With all engaging charms; Hark! how he calls the tender lambs, And folds them in his arms.

ENFIELD. C. M.

CHANDLER.

63

Before the rosy dawn of day, To thee, my God, I'll sing; Awake, my soft and tuneful lyre, Awake, each charming string.

Awake, and let thy flowing strains Glide through the midnight air, While high amidst her silent orb, The sil - ver moon rolls clear,

Praise ye the Lord, for it is good, Sing praises to his name; It is a good and comely thing, Always to do the same.

ARUNDEL. C. M.

All glory be to God on high, And to the earth be peace, Good will henceforth from heav'n to men, Begin and never cease.

CORONATION. C. M.

HOLDEN.

65

All hail the power of Jesus' name, Let angels prostrate fall; Bring forth the royal diadem, And crown him Lord of all, Bring forth the royal diadem, And crown him Lord of all,

BANGOR. C. M.

TANSUR.

SLOW.

Teach me the measure of my days, Thou Maker of my frame, I would survey life's narrow space, And learn how frail I am.

Song lyrics:

Je-sus, with all thy saints above, My tongue would bear her part, Would sound aloud thy saving love, And sing thy bleeding heart.

LONDON C. M.

DR. CROFT.

Song lyrics:

O holy, holy, holy Lord, Whom heavenly hosts obey, The world is with the glo - ry filled, Of thy ma - jes - tic sway.

SUTTON-NEW. C. M.

GOFF.

67

SUTTON-NEW. C. M.

I sink and sorrows o'er my head, Like mighty waters roll, Like mighty waters roll.

Save me, O God; the swelling floods Break in upon my soul;

I sink; and sorrows o'er my head, Like mighty waters roll,

I sink; and sorrows o'er my head, Like mighty waters roll,

I sink; and sorrows o'er my head, Like mighty waters roll,

I sink; and sorrows o'er my head, Like mighty waters roll,

BRAINTREE. C. M.

BRAINTREE. C. M.

While Shepherds watch'd their flocks by night, All seated on the ground, The angel of the Lord came down And glory shone around.

GOLGOTHA. C. M.

BILLINGS.

Hark, from the tombs a doleful sound, Mine ears attend the cry; Ye living men, come view the ground, Where you must shortly lie.

Princes, this clay must be your bed, In spite of all your towers; The tall, the wise, the rev'rend head, Must lie as low as ours.

That aw - ful day will surely come, Th' appointed hour makes haste,
When I must stand be-
When
When I must stand before my judge, When

fore my judge, And pass the sol - emn test.
When I must stand be - fore my judge, And pass the solema test.
I must stand, &c.
I must stand be - fore my judge, And pass, &c.

Now shall my inward joys a - rise, And burst in - to a song, Al - migh - ty love inspires my heart, And pleasure tunes my tongue.

When God re - veal'd his gra - cious name, And chang'd my mournful state. My rapture seem'd a pleasing dream;

Thy grace appear'd so great. The world beheld the glorious change, And did thy hand confess, My tongue broke out in

unknown strains, And sung sur - pris - ing grace; My tongue broke out in unknown strains, And sung sur - pris - ing grace.

HINSDALE. C. M.

HOLYOKE.

Thy courts immortal pleasures give, Thy pres - ence, joys unknown.

Thou wilt reveal the paths of life, And raise me to thy throne;

Thy courts immortal pleasures give, Thy pres - ence, joys unknown.

Thy courts immortal pleasures give, &c.

Thy courts immortal pleasures give, Thy, &c.

CAMBRIDGE. C. M.

Dr. RANDALL.

A cordial for our fears,

A cordial for our fears,

Splendid! O the joyful sound! 'Tis pleasure to our ears; A sev'reign balm for every wound,

A cordial for our fears, A cordial for our fears.

CONTRITION. C. M.

73

1. O tell me where the Dove has flown To build her downy nest, And I will rove this world all o'er, To win her to my breast, To win her to my breast,

2. I sought her in the grove of love, I knew her tender heart! But she had flown; the pensive Dove Had felt the traitor's dart. Had, &c.

3. I sought her on the flowery lawn, where pleasure holds its strain; But fancy flies from flower to flower, So there I sought in vain, So there, &c.
4. Upon ambition's craggy hill, This pensive bird might stray; I sought her there; but vainly still, She never flew that way, Sis never, &c.
5. Faith smil'd, and shed a silent tear, To see me search around; Then whispered, "I will tell you where The dove may yet be found." The dove, &c.
6. "By Meek religion's humble cot, She builds her downy nest; O seek that sweet secluded spot, And win her to thy breast." And win, &c.

ALPHA. C. M.

HOLDEN.

When faith pre - sents the Saviour's death, And whispers this is thine; Sweetly my ris - ing hours advance, And peacefully decline.

Musical score for "MARLBOROUGH. C. M." (TANSUR). The score consists of two staves of music in common time (indicated by '3') and G major (indicated by 'G'). The first staff uses a treble clef and the second staff uses an alto clef. The music features various note patterns, including eighth and sixteenth notes. The lyrics are as follows:

Such as be fearers of the Lord, He sure will bless them all; And he will cherish ev'ry one, Ev'n both the great and small.

BUCKINGHAM. C. M.

WILLIAMS.

Musical score for "BUCKINGHAM. C. M." (WILLIAMS). The score consists of two staves of music in common time (indicated by '2') and G major (indicated by 'G'). The first staff uses a treble clef and the second staff uses an alto clef. The music features various note patterns, including eighth and sixteenth notes. The lyrics are as follows:

Lord, thou wilt hear me when I pray, I am for - ev - er thine, I fear before thee all the day, Nor would I dare to sin.

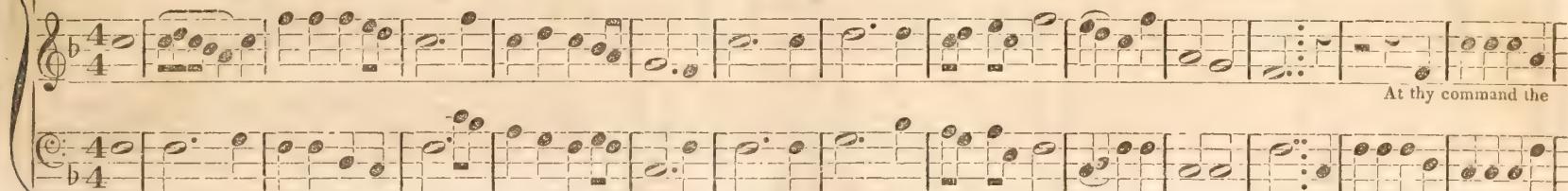
OCEAN. C. M.

SWAN.

75

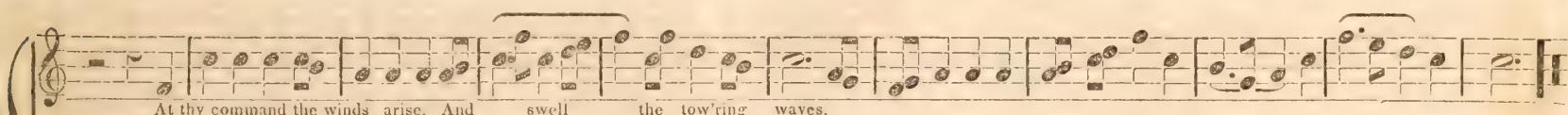


Thy works of glory, mighty Lord, That rule the boist'rous sea, The sons of courage shall record, Who tempt that dang'rous way. At thy command the winds arise, And

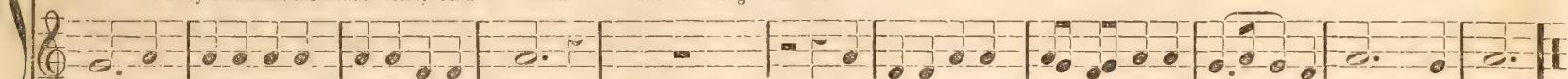


At thy command the

At thy command the winds arise, And



At thy command the winds arise, And swell the tow'ring waves.



swell the tow'ring waves, And swell the tow'ring waves,

The men astonish'd mount the skies, And sink in gap-ing graves.



winds arise, And swell the tow'ring waves,



swell the tow'ring waves,

Our life is ev - er on the wing. And death is ev - er nigh!

The moment when our

The moment when our lives be - gin,

The moment when our lives be - - - gin, We all begin to die.

moment when our lives begin, We all be - gin to die,

lives be - gin, We all be - gin to die,

CANTERBURY-NEW. C. M.

SMITH.

77

Great com - fort - er de-

Why should the children of a King, Go mourning all their days; Great comforter descend and bring, Some

Great comforter descend and bring, Some to - - kens

Great comforter descend and bring, Some to - - kens

descend and bring, Some to - kens of thy grace, Some to - kens of thy grace, Great comforter descend and bring, Some tokens of thy grace.

to - - kens of thy grace, Some tokens of thy grace, Some to - - kens of thy grace, Great comforter descend and bring some tokens of thy grace.

of thy grace, Some to - kens of thy grace. Great comforter descend and bring, Some to - - kens of thy grace, Some to - kens of thy grace.

of thy grace, Some to - kens of thy grace. Great comforter descend and bring, Some to - - kens of thy grace, Some to - kens of thy grace.

The Lord de - scended from a - bove. And bow'd the heav'n's most high, And un - - der - - neath his feet he
cast, The dark - - - ness of the sky. On cherub and on cherubim, Full roy - al - ly he rode, And

M A J E S T Y. Concluded.

79

on the wings of mighty winds, Came flying all abroad, And on the wings of mighty winds Came flying all a - broad.

RUTLAND. C. M.

TANSUR.

New songs, with joy and mirth ; All peo - - ple on the earth.

Sing ye, with praise, un - to the Lord, Sing unto him with one accord,

WESTMINSTER. C. M.

Around whose throne dread thunders roll, And vivid lightnings play, And

Thou great and sovereign Lord of all, Whom heav'ly hosts obey ; Around whose throne dread thunders roll, And vivid lightnings

Around whose throne dread thunders roll, And vivid lightnings play, Around whose throne dread

Around whose throne dread thunders roll, And vivid lightnings play, Around whose throne dread thunders roll, And

vivid lightnings play, play, play, And vivid lightnings play,

play, And vivid lightnings play, And vivid lightnings play, Around whose throne dread thunders roll. And vivid lightnings play.

thunders roll; and vivid lightnings play, play, play,

vivid lightnings play, And vivid lightnings play, vivid lightnings play.

STEPHEN'S. C. M.

JONES.

81

Then since my - self I cannot keep, E'en one short moment through, Watch me, those eyes that never sleep, Till mornin' break a - new.

WINCHESTER. C. M.

TANSUR.

Appease the Son with due respect, And timely homage pay, Lest he revenge the bold neglect, Incensed by your delay.

Oh, if my soul was form'd for woe,
How would I vent my sighs!
Repentance

should like rivers flow,
From both my stream - ing eyes,
'Twas for my sins my dear - est Lord, Hung on the cursed tree,

W A L P O L E. Concluded.

83

For thee, For thee, my soul, For thee.
And groan'd - - a way a dying life. For thee, my soul, for thee, For thee my soul, for thee.
For thee, my soul, For thee my soul, for thee.

D U N D E E. C. M.

RAVENS CROFT.

Let not despair nor fell revenge Be to my bosom known; O give me tears for others' woe, And patience for my own.

PLAINFIELD. C.M.

KIMBALL.

Let him to whom we now belong, His sov'reign right assert,
And take up ev'ry thankful song, And ev'ry loving heart. He

f
justly claims us for his own.
The christian lives to Christ alone To Christ alone he dies, To Christ alone he dies.
Who bo't us with a price!

JORDAN. C. M.

BILLINGS.

85

There is a land of pure delight Where saints immortal reign; Infinite day excludes the night, And pleasures banish pain.

So to the Jews old Canaan stood, While Jordan rolled between.

Sweet fields beyond the swelling flood, Stand dress'd in living green;

Soon shall the glorious morn - ning come, When all thy saints shall rise, And cloth'd in

their im - mor - tal bloom, At - - tend thee to the skies, At - tend thee to the skies.

NEW SALEM. C. M.

87

Now shall my inward joys arise And burst in - to a song,

Almighty love in-

Almighty love inspires my heart, And

mighty love inspires my heart, And pleasure tunes my tongue, And, &c.

Al - migh - ty love in - spires my heart, And pleasure tunes my tongue, And pleas - ure tunes my tongue.

spires my heart, and pleas - - ure tunes my tongue, And, &c.

pleas - - - ure tunes my tongue, And, &c.

PEMBROKE. C. M.

DALMER.

Praise ye the Lord, im - mor - tal choir, That fill the realms above, Praise him who form'd you of his fire, Praise him, &c. And feeds you with his love.

MEAR. C. M.

WILLIAMS' COLL.

O 'twas a joy - ful sound to hear, Our tribes de - vot - ly say, Up, Israel, to thy temple haste, And keep the ses - tal day.

BARBY. C. M.

TANSUR.

89

Long as I live I'll bless thy name, My King, my God of love; My work and joy shall be the same In the bright world above.

CHINA. C. M.

T. SWAN.

Why do we mourn de - part - ing friends, Or shake at death's alarms; 'Tis but the voice that Jesus sends To call them to his arms.

Soft music hails the lovely

Hark! how the feather'd warblers sing, 'Tis nature's cheerful voice, 'Tis nature's cheerful voice,

Soft

spring,

music hails the lovely spring, Soft music hails the lovely spring, And woods and fields rejoice.

spring - - And woods and fields rejoice.

music hails the lovely spring,

EDDINGTON. C.M.

91

Shepherds, rejoice, lift up your eyes, And send your fears away, News from the regions of the skies,

Sal - vi - tion's born to-day, News from the regions of the skies, Sal - - va - tion's born to - - day.

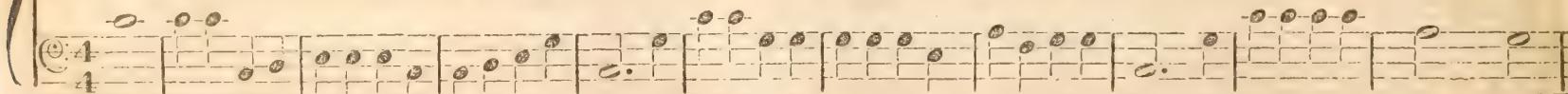


My Saviour, my almighty friend, When I begin thy praise, Where will the glowing numbers end, The numbers of thy grace;

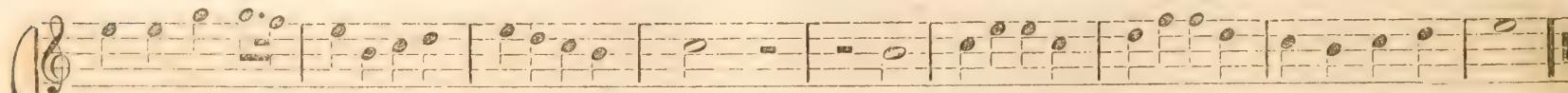
A-



Awake, Awake my



Awake, Awake, my tune - ful



wake, awake my tuneful pow'rs, With this del'ghtful song; I'll entertain the darkest hours, nor think the season long.



tuneful pow'rs, With this delightful song;



pow'rs, With this delightful song;

HALLOWELL. C. M.

MAXIM.

93

Far from the tents of joy and hope I

As on some lonely building's top, The sparrow tells her moan, Far from the tents of

Far from the tents of joy and hope, Far from the tents of

Far from the tents of joy and hope, I sit and grieve a-

sit and grieve alone, Far, &c.

joy and hope, I sit and grieve a - lone, Far from the tents of joy and hope, I sit and grieve a - lone.

alone I sit, &c.

Behold the glories of the Lamb Amidst his Father's throne; Prepare new honors for his name,
And songs before unknown, And songs before unknown.

GARLAND. C. M.

He sends his show'rs of blessings down, To cheer the plains below; He makes the wood the mountains crown, And corn in vallies grow.

CALVARY. C. M.

READ.

95

My tho'ts that often mount the skies, Go search the world beneath;

Where

My tho'ts that of - ten mount the skies, Go search, Go search, the world beneath;

Where nature all, Where

My tho'ts that of - ten mount the skies, Go search the world beneath; Where nature all in ruin lies, Where

My tho'ts that of - ten mount the skies, Go search the world, Go search, &c.

Where nature all in ru - in hes, Where nature all, Where

nature all in ruin lies, And owns, And owns, And owns her sov'reign death.

COLEFORD. C. M.

Teach me to feel another's woe To hide the fault I see; That mercy I to others show,
That mercy show to me, That mercy show to me.

PLYMOUTH. C. M.

TANSUR.

Swoop down my thoughts which used to rise, Converse awhile with death; See how a gasping mortal lies, And pants away his breath.

PHŒBUS. C. M.

BILLINGS.

Lord, in the morning thou shalt hear, My voice ascending high; To thee will I direct my pray'r To thee lift up my eye.

Our songs - - - and our complaints.

Up to the hills where Christ is gone, to plead for all his saints; Presenting at his Father's throne, Present - ing at his Father's throne, Our songs and our complaints.

Presenting at his Father's throne, Our songs - - - - and our complaints.

With songs and honors sounding loud, Ad - dress the Lord on high; Over the heav'ns he
O - ver the heav'ns he spreads his cloud, And waters veil the
O - ver the heav'ns he

He makes the grass, the mountains crown, And corn in vallies
spreads his cloud, And waters veil the sky, He sends his show'rs of blessings down To cheer the plains below, He makes the grass the mountains crown, And
sky, And wa - -ters veil the sky, He sends his show'rs of blessings down, &c.
spreads his cloud, And wa - -ters veil the sky,

E D O M. Concluded.

99

A musical score for three voices (Soprano, Alto, Tenor/Bass) in common time. The vocal parts are separated by a brace. The lyrics are as follows:

He makes the grass, &c.
He makes, &c.
And corn, &c.
corn in vallies grow,
He makes, &c.
And corn in vallies grow.
He makes the grass, &c.

WANTAGE. C. M.

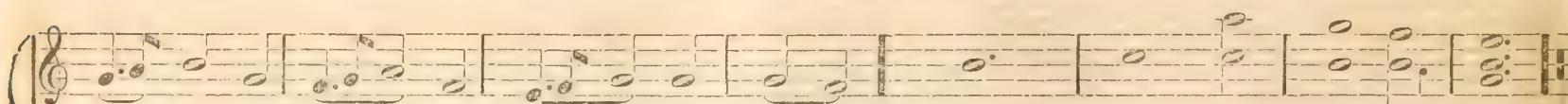
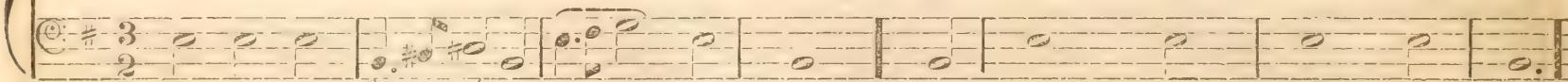
TANSUR.

A musical score for three voices (Soprano, Alto, Tenor/Bass) in common time. The vocal parts are separated by a brace. The lyrics are as follows:

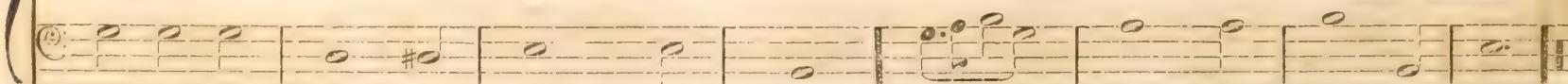
"Twas in the watches of the night I thought upon thy pow'r, I keep thy lovely face in sight Amid the darkest hour.



Now let our droop - ing hearts re - - vive, And ev' - - - - - ry tear be dry;



Why should these eyes be drown'd in grief, Which view a Saviour nigh.



SUMNER. C. M.

MAXIM.

101

Could we but stand where Moses stood, And view the landscape o'er
Not Jordan's stream nor death's cold flood, Should fright us from the

shore, Not Jordan's stream nor death's cold flood, Should fright us from the shore, Should, &c.

Lord, in the morning thou shalt hear My voice ascending high; To thee will I direct my pray'r, To thee lift up mine eye. Up
Up to the hills where
Up to the hills where Christ is gone,

to the hills where Christ is gone, to plead for all his saints, Presenting at his father's throne, Presenting, &c.
Up to the hills where Christ is gone, To plead for all his saints, To plead for all his saints, Presenting at his father's throne, Our songs and our complaints.
Christ is gone, To plead for all his saints, Presenting at his father's throne, Our songs and our complaints, Presenting, &c.
To plead for all his saints, Presenting, &c.

MILTON. C. M.

DR. ARNOLD.

103

Musical score for Milton, C. M. The score consists of three staves of music. The top staff uses a treble clef, a key signature of one sharp (F#), and a common time signature. The middle staff uses a bass clef, a key signature of one sharp (F#), and a common time signature. The bottom staff uses a bass clef, a key signature of one sharp (F#), and a common time signature. The lyrics are as follows:

Soon as I heard my Father say, "Ye children seek my grace," My heart replied without delay "I'll

seek my Father's face." My heart replied without de - lay, "I'll seek my Father's face.

CANTERBURY. C. M.

BLANCKS.

SLOW.

Why do we mourn departing friends, Or shake at death's alarms; 'Tis but the voice that Jesus sends, To call them to his arms,

FUNERAL THOUGHT. C. M.

SMITH.

SLOW.

Hark, from the tombs a mournful sound, My ears attend the cry; Ye living men, come view the ground, Where you must shortly lie.

MONMOUTH. C. M.

FRENCH.

105

Why do we mourn de - part - ing friends, Or shake - - - at death's a - larms 'Tis but the voice that Jesus sends. To

call them, to call them, to call them to his arms, 'Tis but the voice that Jesus sends, To call them, to call them, to call them to his arms.

The musical score consists of four staves of music in common time (indicated by 'C' and '2'). The key signature is common (no sharps or flats). The music is in a call-and-response style, with the first two staves providing the melody and the last two staves providing harmonic support.

Lyrics:

- Scarec shall I feel death's cold embrace, If
- Je - sus, the vision of thy face Hath overpow'ring charms;
- Scarec shall I feel death's cold embrace If Christ be in my
- Scarec shall I feel death's cold embrace, If Christ be in my arms.
- Christ be in my arms.
- Scarec shall I feel death's cold embrace, If Christ be in my arms.
- cold embrace, If Christ be in my arms.
- Scarec shall I feel death's cold embrace If Christ be in my arms.
- arms,
- Scarec, &c.
- If, &c.
- Scarec shall I feel death's cold embrace If Christ be in my arms.

GRAFTON. Concluded.

107

Then while you hear my heart-strings break,

How sweet the minutes roll,

Then while you hear my heart-strings break,

How sweet the minutes roll,

How sweet the minutes roll.

Then while you hear my heart-strings break,

How sweet the minutes roll,

A

A mortal paleness

A mortal paleness on my cheek And glory in my soul, And glory in my soul.

A mortal paleness on my cheek And glory in my soul, And glory in my soul.

mortal paleness on my cheek, And glory in my soul, A mortal, &c.

on my cheek, And glory in my soul.

A mortal, &c.

Musical score for "When thou must quit this house of clay" in common time (C). The score consists of four staves. The first staff starts with a treble clef, the second with a bass clef, the third with a treble clef, and the fourth with a bass clef. The music features various note values including eighth and sixteenth notes, with rests and sharp signs. The lyrics are integrated into the musical lines:

When thou must quit this house of clay, And
 My soul come meditate the day, And think how near it stands;
 When thou must quit this When thou must quit this
 When thou must quit this house of clay, And
 When thou must quit this house of clay, And fly to unknown

Continuation of the musical score in common time (C). The score consists of four staves. The first staff starts with a treble clef, the second with a bass clef, the third with a treble clef, and the fourth with a bass clef. The music continues with eighth and sixteenth notes, sharp signs, and rests. The lyrics are:

fly to unknown lands, When, &c.
 house of clay, When thou must quit this house of clay, And fly to un - known lands.
 fly to unknown lands.
 lands.

NEW-DURHAM. C. M.

AUSTIN.

109

Each pleasure hath its

How vain are all things here below, How false and yet how fair
Each

Each pleasure hath its poison too And

Each pleasure hath its poison too, And every sweet a

poison too, And ev'ry sweet a snare.

pleasure hath its poison too, And ev'ry sweet a snare, Each pleasure, &c.

ev'ry sweet a snare,

snare,

NEW-JERUSALEM. C. M.

INGALLS.

SHERBURNE. C. M.

READ.

111

The angel of the Lord came down, And

While shepherds watch'd their flocks by night All seated on the ground,

The angel of the Lord came down, And glo - ry

The angel of the Lord, came down and glo - ry shone around, And

The angel of the Lord came down, And glo - ry shone around, And

glo - ry shone around, And glo - ry shone around, The angel, &c.

shone around, And glo - ry shone around, The angel, &c.

glo - ry shone around. The angel, &c.

glo - ry shone around. The angel, &c.

God of my life, look gently down, Behold the pains I feel; But I am dumb before thy throne, Nor dare dispute thy will.

Lord, what is man, poor feeble man, Born of the earth at first; His life a shadow, light and vain, Still hast'ning to the dust.

VICTORY. C. M.

READ.

113



Now shall my head be lift - ed high, above my foes a - - round, And songs of joy and vic - to - ry With-



in thy temple sound, sound, Within thy temple sound, Within, &c.

With - in thy temple sound,

The praises of my God shall
Through all the changing scenes of life, In trouble and in joy, The praises of my
The praises of my God shall still, The
The praises of my God shall still, still, The praises of my God shall still, still, My heart, My heart and tongue employ, My heart and tongue em - ploy.
God. The praises of my God shall still, My heart and tongue employ, My heart and tongue em - ploy.
praises of my God shall still, My heart, and tongue employ, My heart and tongue em - ploy

MILFORD. C. M.

STEPHENSON.

115

If angels sung a Saviour's birth, If angels sung a

If angels sung a Saviour's Saviour's birth On that auspicious morn,

If angels sung a Saviour's birth, If angels sung, &c. We

If angels sung a Saviour's birth, If angels sung a, &c. We well may imi-

We well may imitate their mirth, Now he again is born, Now he again is born,

We well may imi - - - tate their mirth, Now he again is born, Now he again, Now he again is born.

well may imitate their mirth, We well may imitate their mirth, Now he again is born,

tate their mirth, We well may imi - - - tate their mirth, Now he again, is born, Now he a - gain is born.

A musical score for two voices and piano. The top staff shows a soprano line in G major, 2/4 time, with lyrics: "Our sins, alas! how strong they be! And like a raging flood, They break our duty, Lord, to thee, And force us far from God." The bottom staff shows an alto line in E major, 2/4 time, with lyrics: "The waves of trouble, how they roll! How loud the tempest roars! But death shall land our weary souls, Safe on the heav'ly shores." The piano part is in the middle, providing harmonic support.

Continuation of the musical score. The soprano line continues with the lyrics: "The waves of trouble, how they roll! How loud the tempest roars! But death shall land our weary souls, Safe on the heav'ly shores." The alto line continues with the same lyrics. The piano part provides harmonic support throughout.

SHOREHAM. C. M.

SMITH.

117

In the full choir a broken string, Groans with a strange surprise,

The rest, &c.

The rest in silence mourn their king, That bleeds and loves and

The rest, in silence mourn their king, That bleeds and loves and dies . . .

king, That bleeds and loves and dies,

The rest in silence mourn their king, That bleeds and loves and dies.

The rest, &c.

The musical score consists of six staves of music. The first three staves are for the 'Rainbow' hymn, which has a key signature of two sharps and a time signature of common time (indicated by '2'). The lyrics are:

The sea grows calm at thy command And tempests cease to
Tis by thy strength the mountains stand, God of eternal pow'r; The sea grows calm at thy command, And
The sea, &c.

The next three staves are for the 'Swan' hymn, which has a key signature of one sharp and a time signature of common time (indicated by '2'). The lyrics are:

The sea, &c.
roar,
tempests cease to roar And tempests cease to roar, - - - And tempests cease to roar.

SOLITUDE-NEW. C. M.

WEST.

119

Fly like a tim'rous, trembling dove, Fly like a tim'rous, trembling dove, To dis-tant
 My refuge is the God of love, My foes insult and cry, Fly like a tim'rous, trembling dove, Fly like a tim'rous, trembling dove, To distant
 Fly like a tim'rous, trembling dove, Fly like, &c.

mountains fly, Since I have plac'd my trust in God, A refuge always nigh, why should I like a tim'rous bird, To distant mountains fly, Why should, &c. To distut, &c.
 mountains fly, my trust in God, A refuge always nigh, Why should I like a tim'rous bird, To distant mountains fly. a tim'rous bird , to distant mountains fly.
 A refuge always nigh, Why should I like a tim'rous bird, To distant, &c. Why should, &c.
 my trust in God, a refuge always nigh, Why should, &c. a tim'rous bird. To distant mountain fly

Music for three voices (Soprano, Alto, Tenor/Bass) in common time (indicated by '2'). The key signature is one sharp (F#). The music consists of three staves, each with a different vocal line. The lyrics are as follows:

Soprano: Who can re - sist thy heav'n - ly love, -
Alto: Dear - est of all the names above, My Jesus and my God,
Tenor/Bass: Who can resist thy
Tenor/Bass: Who can, &c.

Continuation of the musical score for three voices. The lyrics are as follows:

Soprano: Who can, &c.
Alto: Who can, &c.
Tenor/Bass: Who can resist thy heav'n - ly love, Who can resist thy heav'n - ly love, Or dare resist thy grace.
Tenor/Bass: Who can, &c.

Come shed abroad a Saviour's love, And
 Come holy spirit, heav'nly dove, With all thy quick'ning pow'r's;
 Come shed abroad a Saviour's love Come shed abroad a
 Come shed abroad a Saviour's love, And that shall kindle
 that shall kin - die ours,
 Saviour's love, And that shall kindle ours, Come shed abroad a Saviour's love, And that shall kin - die ours.
 Saviour's love, And that shall kindle ours,
 ours, And that shall kindle ours,

NORTHFIELD. C. M.

INGALLS.

Fly swifter round the wheel of time, And bring the welcome day,

How long, dear Saviour, O how long, Shall this bright hour delay ; Fly swifter round the wheel of time, And bring the welcome day.

Fly swifter round the wheel of time, And bring the welcome day, &c.

Fly swifter round the wheel of time, Fly swifter round the wheel of time, And bring the welcome day.

WINTER. C. M.

READ.

His hoary frost, his fleecy snow, Descend and clothe the ground; The liquid streams for - bear to flow, In i - cy fetters bound.

SPRING. C. M.

123

The musical score consists of four staves of music in common time (indicated by '4'). The key signature changes throughout the piece, indicated by a bass clef, a 'b' for bass, and a '4' for common time. The first staff starts in B-flat major, the second in B-flat major, the third in B-flat major, and the fourth in C major. The lyrics are integrated into the music, appearing below the staves. The lyrics describe a scene where snow descends in winter, and the sun's touch causes the snow to fade. The music features various note values including eighth and sixteenth notes, and rests. The vocal parts are separated by vertical braces.

When snows de - scand and robe the fields In winter's dread ar - - ray,
 Touch'd by the sun the
 Touch'd by the sun, the lus - tre fades,
 Touch'd by the sun, the lus - tre fades Touch'd by the sun, the lustre fades, And, &c.
 Touch'd by the sun the lus - tre fades, Touch'd by the sun the lus - - tre fades. And weeps it - self a - way.
 lus - tre fades, Touch'd by the sun, the lus - tre fades, And weeps it - self away, And, &c.
 Touch'd by the sun, the lus - - - - tre fades, And, &c.

Early, my God, without delay, I haste to seek thy face, My thirsty spirit faints a - - way - - With-

So pilgrims on the scorching sand, beneath a burning sky, Long for a cooling stream
out thy cheering grace; So pilgrims on the scorching sand, Beneath a burning sky, Long for a
So pilgrims, on the scorching sand, So pilgrims, &c.
So pilgrims, &c. So pilgrims, &c.

MONTGOMERY. Concluded.

125

Musical score for "Montgomery." The score consists of four staves of music. The first staff starts with a treble clef, followed by three staves in common time. The lyrics are: "at hand, &c.", "cooling stream, Long for a cooling stream at hand, Long for a cool - ing stream at hand, And they must drink or die.", "Long for a cooling stream . . . at hand," and "Long for a cooling, &c.". The music features various note values including eighth and sixteenth notes, with some rests and dynamic markings like a bassoon symbol.

VIRGINIA. C. M.

BROWNSON.

Musical score for "Virginia." The score consists of four staves of music in common time, with a key signature of one sharp. The lyrics are: "Thy word the raging winds control, And rule the boist'rous deep, Thou mak'st the sleeping billows roll, The rolling billows sleep, The rolling billows sleep." The music includes various note values and rests, with a bassoon symbol appearing in the third staff.

Not from the dust af - - fliction grows, Nor troubles rise by chance; Yet we are born to cares and woes, A sad inheritance;

As

As sparks fly out from

As sparks fly out from burning coals, And still are upward borne, So grief, &c.

As sparks fly out from burning coals, And still are upward borne; So grief is rooted in our souls, And man grows up to mourn.

sparks fly out from burning coals, And still are upwards borne, And still, &c.

burning coals, And still are up - - wards borne, And still, &c.

PSALM HUNDRED & NINETEENTH.

C. M.

SMITH.

127

The musical score consists of six staves of music. The first three staves are in G major (key signature of one sharp), and the last three are in C major (no sharps or flats). The time signature is 4/4 throughout. The music is divided into measures by vertical bar lines. The lyrics are integrated into the music, appearing below the notes. The first staff begins with a whole note followed by a dotted half note. The second staff begins with a half note. The third staff begins with a whole note. The fourth staff begins with a half note. The fifth staff begins with a whole note. The sixth staff begins with a half note.

My soul oppress'd with sorrow's weight, Had sunk a-

Had not thy word been my delight, When earthly joys are fled,

My soul oppress'd with sorrow's weight Had sunk among the dead, Had

My soul oppress'd with sorrow's weight, Had sunk among the dead, Had sunk a-

My soul oppress'd with sorrow's weight, Had sunk among the dead, Had sunk among the dead.

mong the dead, Had sunk among the dead, My soul oppress'd with sorrow's weight, Had sunk among the dead.

sunk among the dead, My soul oppress'd with sorrow's weight, Had sunk, &c.

mong the dead, My soul oppress'd with sorrow's weight, Had sunk among the dead, Had sunk among the dead.

My soul oppress'd with sorrow's weight, Had sunk among the dead, Had sunk, &c.

SLOW.

That awful day will surely come, Th' appointed hour makes haste, When I must stand before my judge, And pass the solemn test.

St. MARTINS. C. M.

TANSUR.

O thou, to whom all creatures bow, Within this earthly frame, Through all the world how great art thou! How glorious is thy name.

ZENITH. S. M.

ROBBINS.

129

ZENITH. S. M.
ROBBINS.

Be - hold the lofty sky, Declares its Maker, God, And all the starry works on high, Pro - claim his pow'r a - broad.

The musical score consists of three staves of music. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. All staves are in common time (indicated by a '2'). The music features various note values including eighth and sixteenth notes, with rests and dynamic markings like 'p' (piano) and 'f' (forte). The vocal line is supported by harmonic textures in the lower voices.

HEBRON. S. M.

BILLINGS.

HEBRON. S. M.
BILLINGS.

My God, my life, my love, To thee, to thee, I call, I can - not live, if thou re - move, For thou art all in all.

The musical score consists of three staves of music. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. All staves are in common time (indicated by a '2'). The music features various note values including eighth and sixteenth notes, with rests and dynamic markings like 'p' (piano) and 'f' (forte). The vocal line is supported by harmonic textures in the lower voices.

OLD SUTTON. S. M.

WILLIAMS' COLL.

Behold the lofty sky Declares its maker, God, And all the starry works on high, Proclaim his pow'r abroad.

HARTFORD. S. M.

MAXIM.

Like sheep we went astray, And broke the fold of God;

Each wand'ring in a diff'rent way, But all the downward road.

Each wand'ring in a diff'rent way, But all the downward road, But all, &c.

Each wand'ring in a diff'rent way, Each, &c.

Each wand'ring in a diff'rent way, Each, &c.

AMERICA. S. M.

131

A musical score for "AMERICA. S. M." featuring four staves of music. The first three staves are in common time (indicated by '2') and the fourth staff is in common time (indicated by 'C'). The music consists of various note heads and rests. Below the music, lyrics are written in a single-line font. The lyrics are:

The God we worship now, Will guide us till we die; Will be our God while here below, And ours above the sky,

Will be our God while here below, And ours above the sky, And ours, &c.

Will be our God while here below, Will be our God while here below, And, &c.

SILVER STREET. S. M.

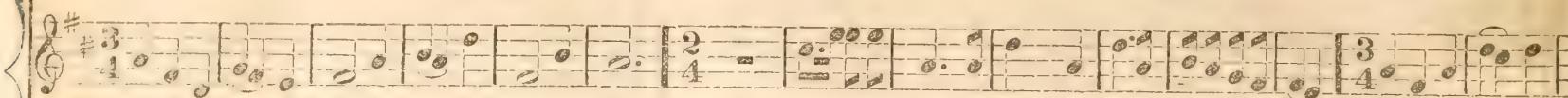
SMITH.

A musical score for "SILVER STREET. S. M." featuring four staves of music. The first three staves are in common time (indicated by '2') and the fourth staff is in common time (indicated by 'C'). The music consists of various note heads and rests. Below the music, lyrics are written in a single-line font. The lyrics are:

Come, we that love the Lord, And let our joys be known, Join in a song with sweet accord, And thus surround his throne.



Let us rejoice and sing and pray, Let all the church be glad;



This is the glorious day Which our Redeemer made;

Let us rejoice and sing and pray, Let all the church be glad; Hosanna to the



Let us re - joice and sing and pray, Let all the church be glad;



King, Of David's royal blood;

Bless him, ye saints, he comes to bring Salvation from your God,

Bless him, ye saints, he comes to bring Salvation from your God.



Our
Lord, what a feeble piece Is this our mortal frame,
Our life, how poor a
Our life, how poor a trifle 'tis, Our
Our life, how poor a tri - - file 'tis, Our

life how poor a tri - - file 'tis That scarce, &c.
tri - - file 'tis That scarce de - serves the name, That scarce deserves the name.
life, how poor a tri - - file 'tis, That scarce, &c.

See what a liv - - ing stone, The build - - ers did re - - fuse.

Yet

Yet God hath built his

Yet God hath built his church there - on, In spite, &c.

Yet God hath built his church thereon, In spite - - of en - - vious Jews.

God hath built his church, Yet God hath built his church thereon,

church thereon,

WILLINGTON. S. M.

FISHER.

135

A musical score for "Morning Light" featuring four staves of music. The first three staves are in common time (indicated by a 'C') and the fourth staff is in common time with a key signature of one sharp (F#). The lyrics are integrated into the music as follows:

- Staff 1:** Far be thine honor spread, And long thy praise endure; Till morning light and
- Staff 2:** Till morning light and ev'ning shade, Till
- Staff 3:** Till morning light and ev'ning shade, Till
- Staff 4:** morning light, &c. Till, &c.

 The final staff continues the melody and lyrics:

- Staff 5:** ev'ning shade, Till morning light and ev'ning shade, Shall be exchang'd no more.
- Staff 6:** morning light and ev'ning shade, Till, &c.
- Staff 7:** morning light and ev'ning shade Shall be exchang'd no more.

AYLESBURY. S. M.

WILLIAMS.

Ah! whether shall I go, Burthen'd and sick, and faint? To whom should I my troubles show, And pour out my complaint.

LITTLE MARLBOROUGH. S. M.

WILLIAMS.

Welcome, sweet day of rest, That saw the Lord arise, Welcome to this re-viv-ing breast, And these re-joicing eyes.

WATCHMAN. S. M.

LEACH.

137

Ah, when shall I awake From sin's soft soothing pow'r, The slumber from my spirit shake, And rise to fall no more.

NORWICH. S. M.

BROWNSON.

My sorrows like a flood, Impatient of restraint,

Into thy bosom, O, Into thy bosom, O my God, Pour out a long complaint.

Into thy bosom, O, Into thy bosom, O my God,

Into thy bosom, O my God,

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) and piano. The music is in common time. The vocal parts are written in soprano, alto, tenor, and bass clef. The piano part is on the left side of the page. The lyrics are as follows:

We'll spend them all in
We'll spend them all in wisdom's way,
We'll spend them all in wisdom's way;
We'll spend them all in wisdom's way.

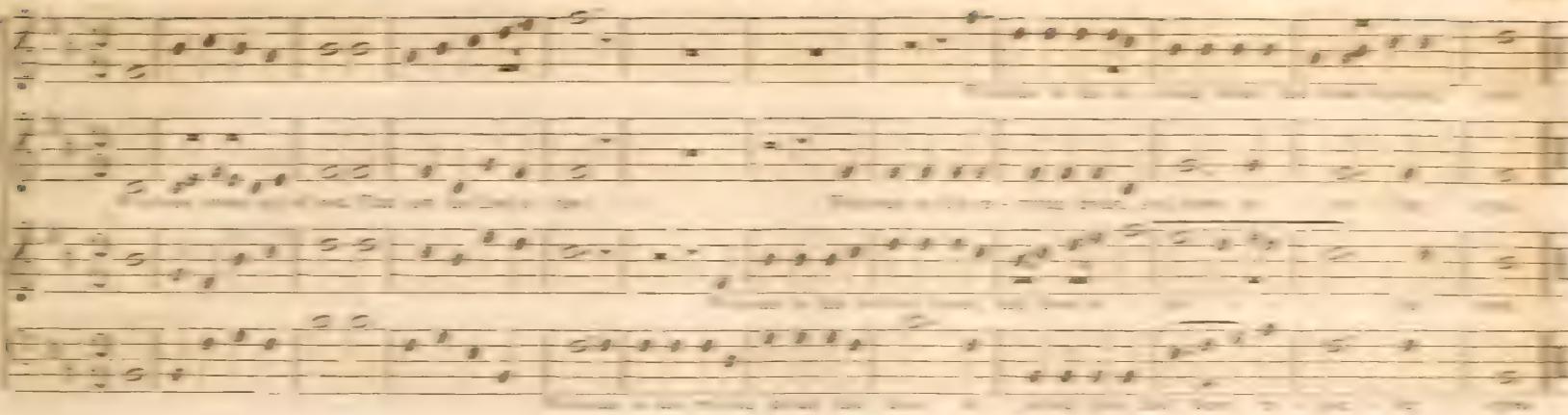
Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) and piano. The music continues from the previous page. The vocal parts are written in soprano, alto, tenor, and bass clef. The piano part is on the left side of the page. The lyrics are as follows:

And we'll spend them all in wisdom's way, We'll spend them all in wisdom's way, And we'll spend them all in wisdom's way.
And we'll spend them all in wisdom's way, We'll spend them all in wisdom's way, And we'll spend them all in wisdom's way.

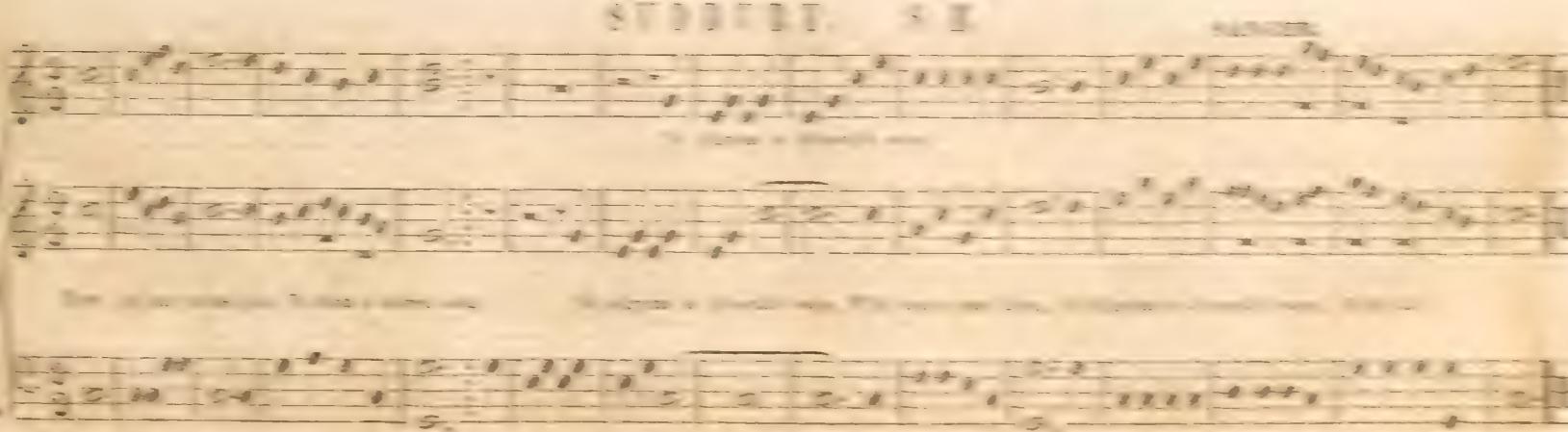
LISBON. S. I.

112

113



STUDY. S. II



AURORA. S. M.

A - wake my soul, awake, Awake, look up and view, The glorious sun, who has begun His dai - ly task anew.

task anew, The glorious sun who has begun, His daily task a - new, His daily task a - new, His daily task anew.

The glorious sun who has begun, His daily task anew.

The glorious sun who has begun, His dai - ly task anew.

task anew, The glorious sun who has begun, The glorious sun who has begun, His dai - ly, dai - ly task anew.

YARMOUTH. S. M.

KIMBALL.

141

My soul re - peat his praise, Whose mercies are so great; Whose
Whose anger is so
Whose anger is so slow to
Whose anger is so slow to rise, Whose anger is so slow to rise, So ready to abate.
anger is so slow to rise, Whose anger is so slow to rise, So ready to abate.
slow to rise, So ready to abate, Whose anger is so slow to rise, So ready to abate.
rise, so ready to abate, Whose anger is so slow to rise, So ready to abate.

MOUNT SION. S. M.



The hill of Sion yields A thousand sacred sweets Before we reach the heav'ly fields, Or walk the golden streets.

Then



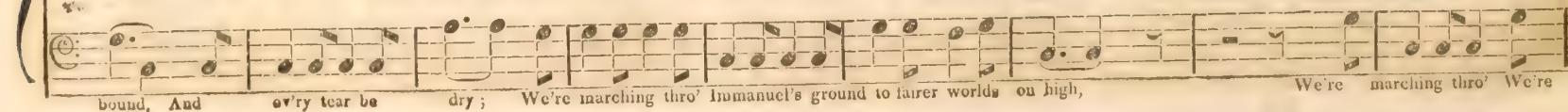
Then let our songs a-



Then let our songs abound, And ev'ry tear be dry; We're marching thro' Immanuel's ground To fairer worlds on high, We're



let our songs abound, And ev'ry tear be dry; We're marching thro' Immanuel's ground, To fairer worlds on high, We're marching thro', We're



bound, And ev'ry tear be dry; We're marching thro' Immanuel's ground to fairer worlds on high,

We're marching thro' We're

MOUNT SION. Concluded.

143

marching thro' Immanuel's ground, We're march - - - - ing thro', We're, &c.

marching thro', We're marching thro', We're march - - - - ing thro', We're marching thro' Immanuel's ground, To fairer worlds on high.

marching thro', We're marching thro', We're marching, marching thro', Immanuel's ground, We're, &c.

St. THOMAS. S. M.

WILLIAMS' COLL.

The Lord on high proclaims His Godhead from his throne; Mercy and justice are the names By which I will be known.

The ev'ning shades of life, Have stretch'd themselves along; My threescore years are almost fled, And like an ev'ning gone, My threescore years are
 gone, My threescore years are

threescore years are almost fled, And like, &c.
 almost fled, And like an ev'ning gone, My threescore years are almost fled, And like an ev'ning gone.
 threescore years are almost fled, And like an ev'ning gone,
 almost fled, And like an ev'ning gone,

UNION-NEW. S. M.

ROBBINS.

145

Like sheep we went a - stray, And broke the fold of God, Each wand'ring in a diff'rent way, But all the down - ward

road, Each wand'ring in a diff'rent way, But all the downward road, But all the downward road.

Before we reach the heav'ly fields, Before we reach the heav'ly fields Or walk the golden streets.

The hill of Zion yields, A thousand sacred sweets, Before we reach the heav'ly fields, Before we reach the heav'ly fields Or walk the golden streets.

Before we reach the heav'ly fields, Before we reach the heav'ly fields, Or walk the golden streets.

Before we reach the heav'ly fields, Before we reach the heav'ly fields, Or walk, &c.

WALTHAM. S. M.

BILLINGS.

My Saviour and my King, Thy beauties are divine. Thy lips with blessings ever flow, And ev' - - - ry grace is thine.

NEWBERG. S. M.

SUMNER.

147

Ye heav'ly hosts the song begin, And sound his

Let ev'ry creature join To praise th' eter - nal God;

Ye heav'ly hosts the song be - gin, And sound his

Ye heav'ly hosts the song begin, Ye heav'ly hosts the song begin, And sound his

Ye heav'ly hosts the song be - gin, Ye heav'ly hosts the song begin, And sound his

name abroad.

Thou sun with golden beams, And moon with paler rays, Ye starry lights, ye twinkling flames, Shine to your maker's praise, Ye starry lights, &c.

A musical score for 'Maryland' featuring three staves of music and lyrics. The music is in common time (indicated by '2') and consists of three measures per staff. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The lyrics are integrated into the music, appearing below each staff. The first staff contains the lyrics: 'And must this body die; This mortal frame de - cay? And must these active limbs of mine, Lie mould'ring in the clay;'. The second staff continues: 'And must these active limbs of mine, Lie mould'ring in the clay, Lie mould - ring in the clay, Lie, &c.'. The third staff concludes the section: 'And must these active limbs of mine, Lie mould'ring in the clay, Lie mould'ring in the clay.' The score is enclosed in a large brace on the left side.

And must this body die;
This mortal frame de - cay?
And must these active limbs of mine,
Lie mould'ring in the clay;

And must these active limbs of mine,
Lie mould'ring in the clay,
Lie mould - ring in the clay,
Lie, &c.

And must these active limbs of mine,
Lie mould'ring in the clay,
Lie mould'ring in the clay.

And must these active limbs of mine,
Lie mould'ring in the clay,
And must these active limbs of mine,
Lie, &c.

WEST SUDBURY. S. M.

BILLINGS.

149

What if the saint must die, And lodge among the tombs; He need not mourn, he shall return, Re - joic - ing as he comes. The
Tho'

death shall hold him down, With bands and mighty bars; Yet he shall rise above the skies, And sing above the stars.
death shall hold him down,

Who bring salvation on their tongues, And words of peace reveal, Who bring salvation on their

Who stand on Zion's hill,

How beauteous are their feet,

tongues, And words of peace re - veal. How charming, charming is their voice! How sweet their tidings are;

WORCESTER. Concluded.

151

Zion, be - hold thy Saviour King, He reigns and triumphs here,

Zion, be - hold thy Saviour King, He reigns and triumphs here, He reigns

Zi - on, be - hold thy Saviour King, He reigns and triumphs here, Zion, behold thy Saviour King, He

Zion, behold thy Saviour King, He reigns and triumphs here, Zion, behold thy Saviour King, He

and triumphs here, Zion, be - hold thy Saviour King, He reigns and triumphs here.

reigns and triumphs here,

A handwritten musical score for "St. HELENS. L. P. M." by Jennings. The score consists of six staves of music, each with a treble clef and a key signature of one sharp. The time signature varies between common time (3/4) and common time (4/4). The lyrics are written below the first and third staves. The first staff's lyrics are: "He fram'd the globe, he spread the sky, And all the shining worlds on high, And reigns complete in glory there." The third staff's lyrics are: "His beams are ma - jes - ty and light, His glories, how di - vine - ly bright! His temple, how di - vine - ly fair!" The music features various note values including eighth and sixteenth notes, and rests. The handwriting is in black ink on aged paper.

He fram'd the globe, he spread the sky, And all the shining worlds on high, And reigns complete in glory there.

His beams are ma - jes - ty and light, His glories, how di - vine - ly bright! His temple, how di - vine - ly fair!

Yet a few years, or days, perhaps, Or moments pass, in silent lapse, And time, to me, shall be no more; No more the sun these

eyes shall view, Earth o'er these limbs her dust shall strew, her dust shall strew, And life's de - lu - sive dream be o'er.

He sends the lab'ring con - science

The Lord hath eyes to give the blind, The Lord supports the sink - ing mind ; He sends the lab'ring con - science

He sends the lab'ring conscience peace ; He sends the lab'ring conscience

He sends the lab'ring conscience peace ; He sends the lab'ring con - science

peace ; He helps the stranger in distress, The widow and the fatherless, And grants the pris'ner sweet release.

GREENFIELD. L. P. M.

EDSON.

155

Though

God is our refuge in distress, A present help when dangers press, In him undaunted we'll confide;

Tho' earth were from her

Tho' earth were from her centre toss'd And

earth were from her centre toss'd And mountains in the ocean lost, Torn, &c.

Tho' earth were from her centre toss'd And mountains in the ocean lost, Torn piecemeal by the roaring tide.

centre toss'd And mountains in the ocean lost, Torn piecemeal by the roaring tide, Torn, &c.

mountains in the o - - cean lost, Torn piecemeal by the roaring tide, Torn, &c.

Al - migh - ty King of heav'n above, E - ter - nal Source of truth and love, And Lord of all be - - low,

With rev'rence and re - lig - ious fear, Permit thy suppliants to draw near, And at thy feet to bow.

SYMPATHY. C. P. M.

POOL.

157

'Twas in a vale where osiers grew, By murmur'ring streams we told our woe, And mingled all our cares, Friendship sat pleas'd in

both our eyes, In both the weeping dews arise, And drop alternate tears, And drop, And drop, And drop alternate tears.

Th' eternal speaks, all heav'n attends,
Who that unhappy race defends,
While justice aims the blow! See nature trem - - ble

at their fate, Death with his iron sceptre waits, Hell opes her ad - a - man - tine gates, And triumphs
And

REDEMPTION. Concluded.

159

at their wo, And triumphs at their wo, wo, wo. Hell opes her adamantine gates, And triumphs, &c.
triumphs at their wo,

SAVANNAH. 8s.

BILLINGS.

Ah, lovely appearance of death, No sight upon earth is so far; Not all the gay pageants that breathe, Can with a dead body compare.

A musical score for Hymn Ninety-Eighth, featuring two staves of music with lyrics. The music is in common time (indicated by '2') and consists of six measures per staff. The top staff uses a treble clef, and the bottom staff uses an alto clef. The lyrics are as follows:

Come, thou Al - mighty King, Help us thy name to sing, Help us to praise; Father all glo - ri - ous, O'er all vic-

to - ri - ous, Come and reign over us, An - cient of days, Come and reign over us, Ancient of days,

BERMONDSEY. 6. 6. 4.

MILGROVE.

161

Glory to God on high, Let earth and sky reply, Praise ye his name; His love and grace adore, Who all our sorrows bore, Sing aloud
ever more, Worthy the Lamb, Worthy the Lamb, Worthy the Lamb, Sing aloud ev er - more, Worthy the Lamb.

1. Come, thou Almighty King, Help us thy name to sing, Help us to praise; Father all glorious, O'er all vic - to - rious, Come and reign over us; Ancient of days.
 2. Jesus, our Lord, a - rise, Scatter our enemies, And make them fall! Let thy Almighty aid, Our sure defence be made, Our souls on thee be stay'd — Lord, hear our call.

3. Come, thou incarnate Word, Gird on thy mighty sword, Our pray'r attend; Come, and thy people bless, And give thy word success; Spirit of holiness, On us descend.
 4. Come, holy Comforter Thy sacred witness bear In this glad hour; Thou who Almighty art, Now rule in ev'ry heart, And ne'er from us depart, Spirit of pow'r.

5. To the great One in Three, Eternal praises be, Hence — evermore! His sov'reign Majesty May we in glory see, And to eternity, Love and adore.

DALSTON. S. P. M.

WILLIAMS.

How does my heart rejoice To hear the public voice
 Yes, with a cheerful zeal We'll haste to Zion's hill,
 "Come, let us seek our God to - day;"
 And there our vows and honors pay.

NEW CANAAN. S. P. M.

163

The Lord Jehovah reigns, And roy - al state maintains; His head with awful glo - - ries crown'd; Ar-

Array'd Begirt
Array'd in robes And rays of maj - es - ty around.
ray'd in robes of light, Begirt with sovereign might,
Array'd in robes of light, Begirt with sovereign might,

B A L T I M O R E . L . P . M .

To sing and bless Jehovah's name; To sing and bless Jehovah's
 Let all the earth their voices raise, To sing the choicest psalm of praise,
 To sing and bless Jehovah's name; To sing and bless Jehovah's
 To sing and bless Jehovah's name; To sing and bless Jehovah's
 To sing and bless Jehovah's name;

name; His glory let the heathen know, His wonders to the nations show, And all his saving works pro - claim.
 sing and bless Jehovah's name; His glory let the heathen know, His wonders to the nations show, And, &c.
 name; His glory let the heathen know, His wonders to the nations show, And, &c.
 sing and bless Jehovah's name, His glory let the heathen know, His wonders to the nations show, And all his saving works pro - claim.

BETHESDA. H. M.

WILLIAMS' COL.

165

Musical score for 'BETHESDA.' featuring two staves. The top staff uses a treble clef and a key signature of one flat (B-flat). The bottom staff also uses a treble clef and a key signature of one flat. Both staves are in common time (indicated by '2'). The music consists of eighth and sixteenth note patterns.

Blow ye the trumpet, blow, The gladly solemn sound; Let all the nations know, To earth's re-

Musical score for 'BETHESDA.' featuring two staves. The top staff uses a treble clef and a key signature of one flat (B-flat). The bottom staff uses a bass clef and a key signature of one flat (B-flat). Both staves are in common time (indicated by '2'). The music consists of eighth and sixteenth note patterns.

motent bound, The year of Ju - bi - lee is come; Re - turn, yo ran - som'd sinners, home.

Musical score for 'BETHESDA.' featuring two staves. The top staff uses a treble clef and a key signature of one flat (B-flat). The bottom staff uses a bass clef and a key signature of one flat (B-flat). Both staves are in common time (indicated by '2'). The music consists of eighth and sixteenth note patterns.

No burning heats by day, Nor blasts of evening air, Shall take my health away If God be with me there; Thou

'Thou art my sun, And

'Thou art my sun, And thou my shade,

art my sun, And thou my shade, To guard my head by night or noon. Thou art, &c

Thou art, &c. By night or noon. Thou art my sun, And thou my shade, To guard my head By night or noon. By night or noon.

thou my shade, To guard my head By night or noon, Thou art, &c.

To guard my head By night or noon,

Ye holy throng Of angel's bright, In worlds of light Begin the song.
 Ye tribes of Adam, join, With heav'n and earth and seas, And offer notes divine, To your Creator's praise ;
 Ye holy throng Of angels bright, In worlds of light Begin, &c.
 Ye holy throng Of angels bright, Ye holy throng Of angels bright, In worlds, &c.
 Ye holy throng Of angels bright, Ye holy throng Of angels bright, In worlds of light, &c.

AMHERST. H. M.

BILLINGS.

Ye boundless realms of joy, Exalt your Maker's name ; His praise your song employ, Above this starry frame ; Your voices raise, Ye cherubim and seraphim, To sing his praise.

The shining worlds above, In glorious order stand, Or in swift courses move, By his supreme com - mand;

He

He spake the word, And all their frame From nothing came,

He spake the word, And all their frame From nothing came, To praise the Lord.

He spake the word, And all their frame From nothing came, To praise the Lord, From nothing came,

spake the word, And all their frame From nothing came, To praise the Lord, From noth - ing came,

DAVID'S LAMENTATION.

BILLINGS.

169

David the king was grieved and moved, he went to his chamber, his chamber, and wept, and as he went he wept and said.

O, my son, O, my son, would to God I had died, would to God I had died, would to God I had died for thee, O Absalom, my son, my son.

Fare you well, Fare you well, Fare you well, my friends, I must be gone, I have no home nor stay with you; I'll take my staff and

travel on, Till I a better world can view. I'll march to Canaan's land, I'll land on Canaan's

PILGRIM'S FAREWELL. Concluded.

171

Soft and slow.

Loud and quick.

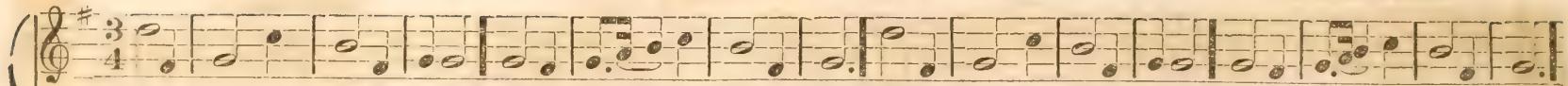
A musical score for three voices (Soprano, Alto, Bass) in common time. The vocal parts are separated by vertical braces. The music consists of four staves of eight measures each. The lyrics are as follows:

shore, Where pleasures never end, And troubles come no more, Farewell, Farewell, Farewell, my loving friends, farewell.

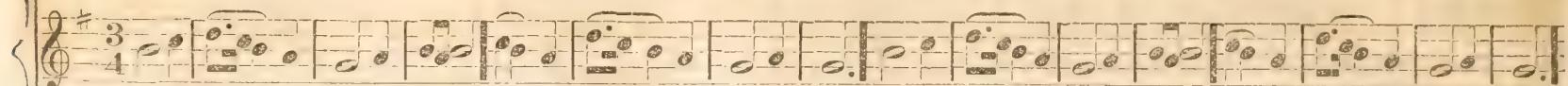
SICILIAN HYMN. 8s and 7s.

A musical score for three voices (Soprano, Alto, Bass) in common time. The vocal parts are separated by vertical braces. The music consists of four staves of eight measures each. The lyrics are as follows:

Lord, dismiss us with thy blessing, Hope and comfort from above, Let us each thy peace possessing, Triumph in redeeming love.



1. Love divine, all love excelling! Joy of heaven to earth come down! Fix in us thy humble dwelling; All thy faithful mercies crown.



2. Breathe, O breathe thy loving spirit Into ev' - ry troubled breast! Let us all in thee in - herit, Let us find thy promis'd rest.

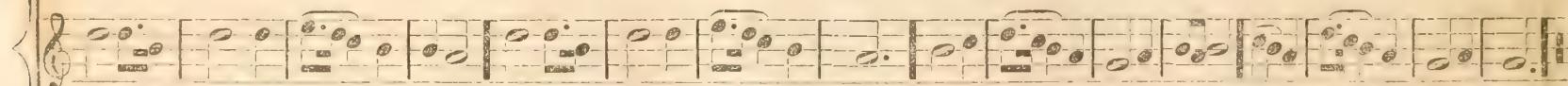


3. Come, almighty to de - liver, Let us all thy life receive! Sudden - ly return, and never, Never more thy temples leave!

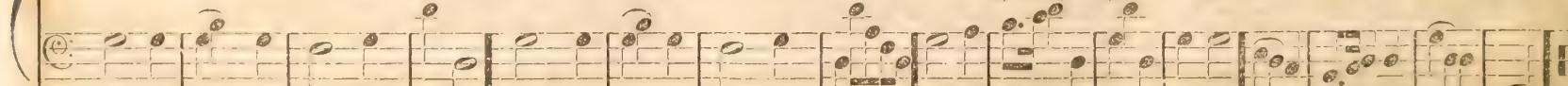
4. Finish, then thy new creation; Pure, un - spot - ted may we be! Let us see thy great salvation, Per - fect - ly restor'd by thee!



Jesus, thou art all compassion! Pure, un - bounded love thou art! Visit us with thy salvation, Enter ev' - ry trembling heart.



Take a - way the pow'r of sinning, Alpha and O - me - ga be, End of faith, as its beginning, Set our hearts at liber - ty.



Thee we would be al - ways blessing, Serve thee as thine host a - bove, Pray and praise thee without ceasing, Glory in thy precious love, Chang'd from glory, Till in heav'n we take our place; Till we cast our crowns before thee, Lost in wonder, love and praise.

BRANDYWINE. 8's and 7's.

ROGERSON.

173

The musical score consists of four staves of music, each with a key signature of one sharp (F#) and a time signature of common time (indicated by '2'). The music is divided into two sections by a repeat sign with a 'C' (circle). The lyrics are integrated into the music, appearing below the notes in three distinct sections.

Section 1:

- Line 1: Most triumphant, greatly glorious, He from death and hell a - rose,
- Line 2: In him all his church vic - torious, Triumph'd o'er the

Section 2:

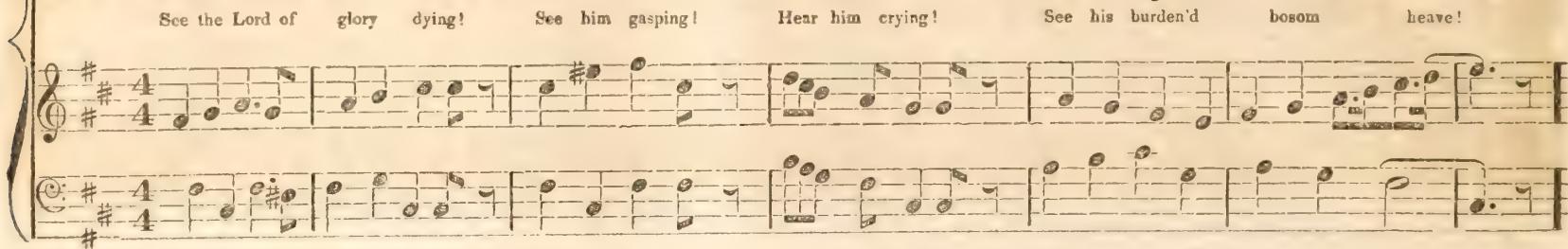
- Line 1: Hal - le - lu - jah,
- Line 2: dreadful foes.
- Line 3: Halle - lu - jah, Halle - lu jah, glory, glory, Lord be thine.

Section 3:

- Line 1: Hal - le - lu - jah, Hal - le - lu - jah,



See the Lord of glory dying!
See him gasping!
Hear him crying!
See his burden'd bosom heave!



Look, ye sinners,
Ye that hung him;
Look how deep your sins have stung him;
Dying sinners, look and live.

Guide me, O thou Great Je - ho - vah, Pilgrim, through this barren land; I am weak, but thou art Open, Lord, the crystal fountain Whence the healing streams do flow; Let the fie - ry cloudy When I tread the vergo of Jordan. Bid my anxious fears sub - side; Death of death, and hell's de- mighty, Hold me in thy pow'rful hand; Bread of heav'n, Bread of heav'n, Feed me till I want no more. pillar, Lead me all my journey through; Strong de - - liv'rer, Strong de - - liv'rer, Be thou still my strength and shield. struction, Land me safe on Canaan's side; Songs of praises, Songs of praises, I will ev - er give to thee.

Moderato.

No war or battle sound Was heard the world around, No hostile chiefs to furious combat ran: But peaceful was the night, In

mez. p

Cres.

which the Prince of light, His reign of peace upon the earth be - gan; His reign of peace up - on the earth began.

Farewell honor's empty pride, Thy own nice un - cer - tain gust; If the least mischance betide, Lays thee

lower than the dust; Worldly honors end in gall. Rise to - day, to - morrow fall, Rise to-day, to-morrow fall.

As shepherds in Jewry were guarding their sheep, Pro - mis - cuously seated es - tranged from sleep, An angel from heaven pre-

sented to view, And thus he accosted the wondering few;— Dis - - pei all your sorrows, And banish your fears, For

EMANUEL. Concluded.

179

Jesus the Saviour in Jewry appears, Dispel all your sorrows and banish your fears, For Jesus the Saviour in Jewry appears.

BUTLER. 8. 6. 8. 4.

I. W. W.

AFFETUOSO.

Our blest Redeemer, ere he breath'd His tender last farewell, A guide, a comforter bequeath'd, With us to dwell.

Musical score for Sappho, 11s & 5s, by Billings. The score consists of two staves of music. The top staff uses a treble clef and a key signature of two sharps. The bottom staff uses a bass clef and a key signature of one sharp. The music is written in common time. The lyrics describe a storm at sea, mentioning the fierce north wind, the Baltic sea, and the red lightning with a storm of hail.

When the fierce north wind, with his airy forces, Rears up the Baltic to a foaming fury, And the red lightning with a storm of hail, comes,

Continuation of the musical score for Sappho, 11s & 5s, by Billings. The score continues on two staves. The top staff uses a treble clef and a key signature of one sharp. The bottom staff uses a bass clef and a key signature of one sharp. The lyrics continue the description of the storm, mentioning the red lightning with a storm of hail coming down.

And the red lightning, with a storm of hail, comes, And the red lightning, with a storm of hail, comes Rush - ing amain down.

JUDGMENT.

10s.

READ.

181

A handwritten musical score for three voices. The top voice (Soprano) starts with a treble clef, a key signature of two sharps, and common time. The middle voice (Alto) starts with a bass clef, a key signature of one sharp, and common time. The bottom voice (Bass) starts with a bass clef, a key signature of one sharp, and common time. The music consists of four systems of music, each ending with a double bar line and repeat dots. The lyrics are written below the notes. The first system's lyrics are: "Behold, the Judge descends, his guards are nigh, Tempest and fire attend him down the sky; Heav'n, earth and hell draw near, let all things come To". The second system's lyrics are: "hear his jus - tice and the sinner's doom; But gather first my saints, the judge commands, Bring them, ye an - gels, from their distant lands." The music is written in a cursive, flowing style typical of early printed music notation.

The God of glory sends his summons forth. Calls the south nations and a - wakes the north, From east to west the

From east to west the sovereign orders

From east to west the sovereign orders spread,

east to west the sovereign or - ders spread.

sov'reign orders spread, From east to west the sov'reign orders spread, Thro' distant worlds and regions of the dead;

spread, From east to west the sov'reign or - ders spread,

PENNSYLVANIA. Concluded.

183

A handwritten musical score for a four-part choir. The score consists of four staves, each with a treble clef and a key signature of one sharp (F#). The music is in common time. The lyrics are written below the notes in a cursive hand. The first section of lyrics is:

trumpet sounds, hell trem - bles, heav'n re - joi - ces, The trumpet sounds, hell trembles, heav'n re - joices, The trumpet
 The trumpet sounds, hell trem - bles, heav'n re - joi - ces, The trumpet sounds, The trumpet sounds, hell
 The trumpet sounds, hell trem - bles, heav'n re - joi - ces, The trumpet sounds, hell
 The trumpet sounds, hell trem - bles, heav'n re - joi - ces, The trumpet sounds, hell

The second section of lyrics is:

sounds, hell trembles,
 trem - bles, heav'n re - joi - ces, Lift up your heads, ye saints, with cheer - - - ful voi - ces.

Behold, the judge descends; his guards are nigh, Tempest and fire attend him down the sky; Heav'n, earth and hell draw near; let all things come To hear his justice

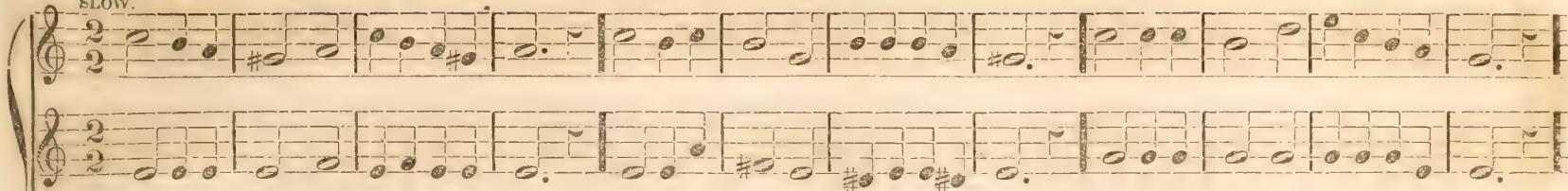
and the saints' doon; But gather first my saints (the judge commands) Bring them, ye angels, from their distant lands.

LANDAFF. 10s & 11s.

WILLIAMS' COLL.

185

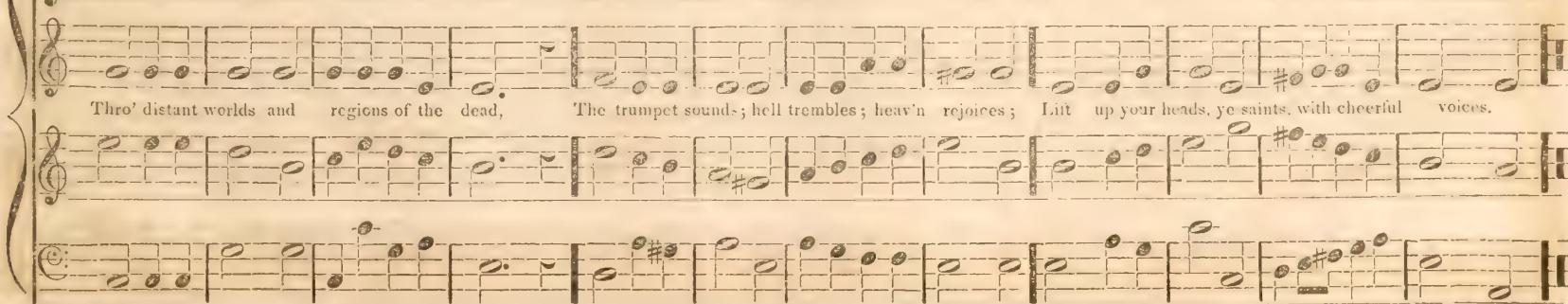
SLOW.



The God of glory sends his summons forth, Calls the south nations, and awakes the north; From east to west the sovereign orders spread,



Thro' distant worlds and regions of the dead, The trumpet sounds; hell trembles; heav'n rejoices; Lift up your heads, ye saints, with cheerful voices.



Musical score for Hymn Number 100, Sixteenth, in Belcher's tune. The score consists of four staves of music in common time (indicated by 'C' and '6'). The first staff uses a treble clef, the second a bass clef, the third a treble clef, and the fourth a bass clef. The music features various note values including eighth and sixteenth notes, with some sharp and natural signs indicating key changes. A vocal line is provided with lyrics:

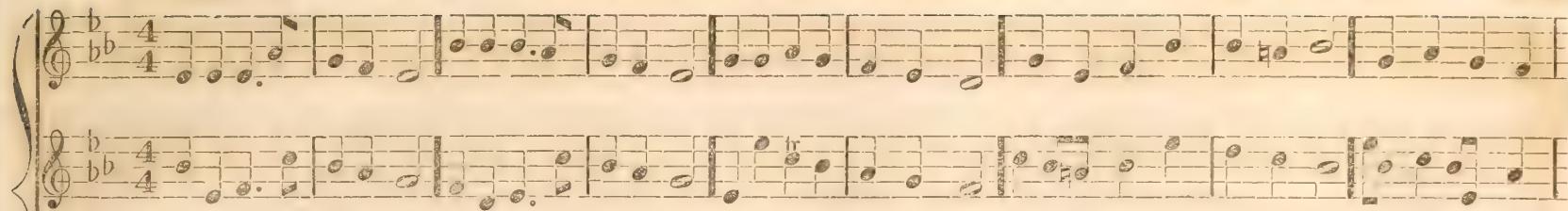
All ye that pass by, to Jesus draw nigh, To you is it nothing that Jesus should die, Your ransom and peace, your surety he is, Come see if there ever was sorrow like his.

BEDFORD. C. M.

WHEAL.

Musical score for Bedford, C. M., in Wheal's tune. The score consists of four staves of music in common time (indicated by 'C' and '3'). The first staff uses a treble clef, the second a bass clef, the third a treble clef, and the fourth a bass clef. The music features eighth and sixteenth notes, with a dynamic marking 'tr.' (trill) at the end of the piece. A vocal line is provided with lyrics:

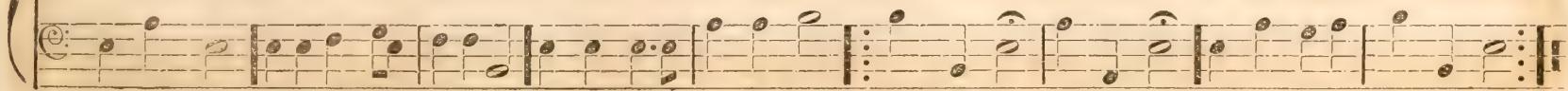
My soul, how lovely is the place To which my God resorts, 'Tis heav'n to see his smiling face, Though in his earthly courts.



Jesus, lover of my soul, Let me to thy bosom fly, While the nearer waters roll, While the tempest still is high, Hide me, O my



Saviour, hide, Till the storm of life is past; Safe into the haven guide, O receive, O receive, O receive my soul at last.



From all that dwell below the skies, Let the Creator's praise arise, Let the Redeemer's name be sung, Through ev'ry land by ev'ry tongue, Let the Re-

deemer's name be sung, Through ev'ry land by ev'ry tongue. O come, loud anthems let us sing, Loud thanks to our Al - mighty King, For we our voices high should raise.

STOCKBRIDGE. Concluded.

189

When our salvation's Rock we praise, Into his presence let us haste, To thank him for his favors past, Down on our knees devoutly all, Before the Lord our Maker fall.

ST. MICHAEL'S. 10s & 11s.

HANDEL.

O praise ye the Lord, Prepare your glad voice, His praise in the great assembly to sing ; In their great Creator Let all men rejoice, And heirs of salvation Be glad in their king.

When the vale of death appears, Faint and cold this mortal clay,
Kind Forerunner, sooth my fears; Light me thro' the darksome way,

Light me through the darksome way! Break the shadow's, break the shadows; Ush - er in e - ter - - nal day.

CARTHAGE.

C. M.

WILLIAMS' COLL.

191

SLOW.

p

1. There is a fountain fill'd with blood, Drawn from Imman - uel's veins; And sinners plung'd beneath that flood, And

2. Dear dying Lamb, thy precious blood Shall never lose its pow'r, Till all the ran - som'd church of God Till

3. E'er since, by faith, I saw the stream song Thy flowing wounds sup - ply, Re - deeming love has been my theme, Re-

4. Then in a nobler, sweeter I'll sing thy pow'r to save; When this poor lisp - ing, stamm'ring tongue, Re-When

sinners plung'd be - neath that flood, Lose all their guilty stains, Lose all their guilty stains.

all the ransom'd church of God Be sav'd to sin no more, Be sav'd to sin no more.

deeming this poor love has been my theme, And shall be till I die, And shall be till I die.

love has been my theme, And shall be till I die, And shall be till I die.

AIR.

Who shall ascend thy heav'n - - ly place, Great God, and dwell be - - fore thy

The man that minds re - lig - ion now, And humbly walks with God be - low.

TOPSFIELD. C. M.

KIMBALL.

193

Lo! what an entertaining sight Are brethren who agree, Whose hands with cheerful hearts unite, In bonds of piety, When streams of love from Christ the spring, Descend to evry

And heav'nly peace with balmy wing, with balmy wing, &c.
soul; And heav'nly peace with balmy wing, with balm - - - y wing, Shades and bedews the whole, Shades and bedews, &c.
And heav'nly peace with balmy wing, And heav'nly peace with balm - - - y wing,
And heav'nly peace with balmy wing, with balmy wing,

BOLTON. C. M.

He is a God of sovereign love That promis'd heav'n to me, And taught my thoughts to soar above, Where happy spirits be.

B R A Y. C. M.

WILLIAMS' COLL.

Awake, my heart, arise my tongue, Prepare a tuneful voice; In God the life of all my joys, Aloud will I rejoice, - - - Aloud will I rejoice.

'Tis he adorn'd my naked soul, And made salvation mine; Upon a poor pol - lut - ed worm He makes his graces shine, He makes his graces shine.

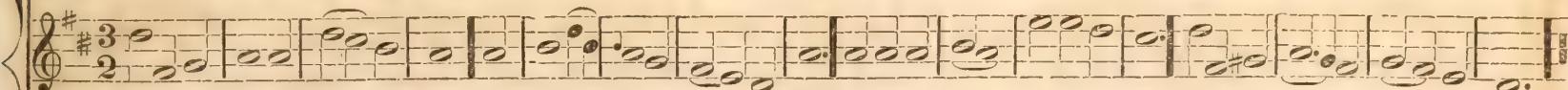
BLENDON. L. M.

GIARDINI.

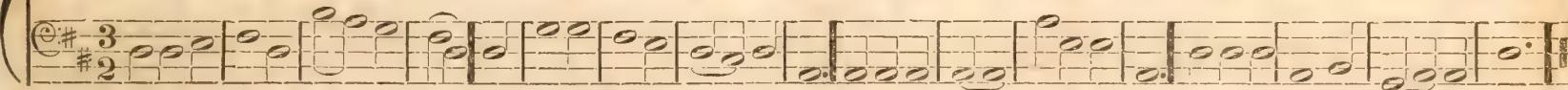
195



Lord, when thou didst ascend on high, Ten thousand angels fill'd the sky; Those heav'nly guards around thee wait Like chariots that attend thy state.



Not Sinai's mountain could appear More glorious, when the Lord was there! While he pronounc'd his holy law, And struck the chosen tribes with awe.



ST. ANN'S. C. M.

Dr. CROFT.



My God, my portion, and my love, My ever - lasting all; I've none but thee in heav'n a - bove, Or on this earthly ball.



DYING CHRISTIAN.

Vital spark of heav'nly flame, Quit, O quit this mortal frame, Trembling, hoping, ling'ring, flying, O the pain, the bliss of dying.

Hark, Hark, they whisper, angels Cease, fond nature, cease thy strife, And let me languish into life, Hark, they whisper, angels say, they whisper, angels

DYING CHRISTIAN. Continued.

197

The image shows a musical score for three voices. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature is one flat throughout. The tempo is indicated by 'f' (fortissimo) and 'p' (pianissimo). The lyrics are as follows:

 say, they whisper, angels say, Hark,
 say, Hark, Hark, they whisper, angel's say, Sister spirit come away, Sister spirit, come away,

 What is this absorbs me quite, Steals my senses, shuts my sight, Drowns my spirit, draws my breath; Tell me, my soul, can

DYING CHRISTIAN. Continued.

this be death? Tell me, my soul, can this be death? The world re - cedes, it
 dis - ap - pears, Heav'n opens on my eyes; My ears with sounds re - raph - - ie ring.

DYING CHRISTIAN. Continued.

199

f

Lend, lend your wings, I mount, I fly, O grave, where is thy victory? O grave where is thy victory, O death, where is thy sting; O

p

grave, where is thy victory, O death, where is thy sting! Lend, lend your wings, I mount I fly, O grave, where is thy

26

DYING CHRISTIAN. Concluded.

A musical score for three voices (SATB) in common time and B-flat major. The vocal parts are arranged in three staves. The lyrics are:

victory, thy victory, O grave, where is thy victory, thy victory, O death where is thy sting? O death, where is thy sting?

ADAGIO.

A musical score for three voices (SATB) in common time and B-flat major. The vocal parts are arranged in three staves. The lyrics are:

Lend, lend your wings, I mount, I fly, O grave, where is thy victory, thy victory? O death, O death, where is thy sting?

ANTHEM FOR EASTER.

BILLINGS.

201



The Lord is ris'n in - deed, Hal - le - lu - jah, The Lord is ris'n indeed, Hal - le - lu - - jah,

Now is Christ risen from the dead, And become the first fruits of them that slept. Now is Christ risen from the

ANTHEM FOR EASTER. Continued.

dead, and become the first fruits of them that slept. Hallelujah, Hallelujah, Hal - le - lu - - jah,

And did he rise, And did he rise,

f

And did he rise, did he rise? Hear, O ye nations, Hear it, O ye dead.

And did he rise, And did he rise,

ANTHEM FOR EASTER. Continued.

203

A musical score for "ANTHEM FOR EASTER" featuring four staves of music and lyrics. The music is written in common time with various note heads and stems. The lyrics are integrated into the musical lines, appearing below specific notes. The score consists of four systems of music, each starting with a treble clef and a key signature of one sharp (F#). The lyrics are as follows:

He rose, he rose, he rose, he rose, He burst the bars of death, He burst the bars of death, He burst the bars of death, and triumph'd o'er the grave.

Then, Then, Then I rose, Then I rose, Then I rose, Then I rose, Then first humanity triumphant past the

ANTHEM FOR EASTER. Concluded.

crystal ports of light, And seiz'd eternal youth. Man all immortal hail, hail, Heaven all lavish of strange

DA CAPO.

gifts to man. Thine all the glory, man's the boundless bliss. Thine all the glory, man's the boundless bliss.

CHORUS ANTHEM.

Rev. C. GREGORE.

205

Ho - san - na, blessed is he that comes,
Ho - sanna,
Ho - sanna,
blessed is

AIR.

Hosanna, blessed is he that comes,
Hosanna,
Hosanna,
blessed is he that comes,

he that comes, he that comes in the name of the Lord.
Hosanna, blessed is he that comes,
Hosanna Ho-

he that comes in the name of the Lord.
Hosanna, blessed is he that comes,
Hosanna.
Hosanna,

sanna, in the highest,
Hosanna,
Hosanna in the highest, Hosanna, in the highest.

Hosanna in the highest, Hosanna, in the highest.

Ho - sanna, bles - ed is he that comes, Ho - sanna, bles - ed, blessed is he that comes, Ho - sanna, Ho - sanna, Ho - .

Ho - sanna, blessed, blessed, is he that comes, Hosanna, blessed, blessed is he that comes, Ho - sanna, Ho - sanna, Ho - .

Ho - san - na, blessed is he that comes, Hosan - na, Ho - san - na, Ho - san - na, Ho - .

Ho - san - na, blessed, blessed is he that comes, Hosan - na, Hosan - na, Ho - san - na, Ho - .

sanna, Ho - - san - na, blessed is he that comes in the name of the Lord, in the name of the Lord, Ho - san - na.

Hosanna, blessed is he that comes in the name of the Lord, in the name of the Lord, Ho - san - na.

Ho - sanna, blessed is he that comes, he that comes in the name of the Lord, in the name of the Lord, Ho - san - na.

Ho - sanna, blessed is he that comes, he that comes in the name of the Lord, in the name of the Lord, Ho - san - na.

banna, Ho - sanna, blessed is he that comes, he that comes in the name of the Lord, in the name of the Lord,

banna, Ho - sanna, blessed is he that comes, he that comes in the name of the Lord, in the name of the Lord,

CHORUS ANTHEM. Continued.

207

p

Blessed is he that comes, Ho - sanna, Blessed is he that comes, Hosanna, Ho - sanna, Ho - sanna, Hosanna in the highest,

Ho - sanna, blessed is he that comes Ho - san - na, Ho - san - na, in the highest,

Blessed is he that comes, Hosanna, Ho - sanna, Hosanna, in the highest.

Ho - san - na, Hosanna in the highest, Ho

in the highest, Ho - san - na, Ho - san - na, Hosanna in the highest, Ho

in the highest, Ho - san - na, Ho - sanna, Hosanna in the highest, Ho

f

f

san - na in the high - est, Ho - san - na in the highest, Ho - sanna in the high - - - est.
 san - na in the high - est, Ho - san - na in the highest, Ho - sanna in the high - - - est.
 san - na in the high - est, Ho - - sanna in the highest, Ho - sanna in the high - - - est.

DEN MARK.

Dr. MADAN.

$\begin{smallmatrix} \text{F} \\ \text{C} \end{smallmatrix}$ $\begin{smallmatrix} \text{#} \\ \text{A} \end{smallmatrix}$ $\begin{smallmatrix} 2 \\ 4 \end{smallmatrix}$

Before Je - hovah's awful throne, Ye nations, bow with sacred joy; Know that the Lord is God alone! He can cre - - ate and

$\begin{smallmatrix} \text{C} \\ \text{F} \end{smallmatrix}$ $\begin{smallmatrix} \text{#} \\ \text{A} \end{smallmatrix}$ $\begin{smallmatrix} 2 \\ 4 \end{smallmatrix}$

DEN MARK. Continued.

209

A musical score for Denmark, Continued. The score consists of four staves of music, each with a treble clef and a key signature of one sharp. The time signature varies between common time and 3/8. The lyrics are integrated into the music, appearing below the notes. The first two staves are in common time, while the third and fourth staves are in 3/8 time. The lyrics describe divine power and protection.

he de - stroy, He can cre - ate and he de - stroy. His sov'reign pow'r without our aid, Made us of clay, and form'd us

men; And when like wand'ring sheep we stray'd, He brought us to his fold a - gain. He brought us to his fold a - gain.

Music score for two voices in G major, 2/4 time. The top voice starts with eighth-note pairs, followed by sixteenth-note patterns. The bottom voice follows a similar pattern. The lyrics begin with "We'll crowd thy gates with thank - ful songs, High as the heav'ns our voices raise, And earth, And earth, with her ten thousand, thousand

Continuation of the musical score. The top voice has a steady eighth-note flow. The bottom voice has a more rhythmic pattern with eighth and sixteenth notes. The lyrics continue with "tongues, Shall fill thy courts with sounding praise, Shall fill thy courts with sounding praise, Shall fill, Shall fill thy courts with sounding praise.

Wide, wide as the world is thy command, Vast as e - ter - nity, e - ter - nity thy love; Firm as a rock thy truth must stand, When rolling

years shall cease to move, Shall cease to move, When rolling years shall cease to move, When roll - ing years shall cease to move.

HEAVENLY VISION.

FRENCH.

The musical score consists of four staves of music in common time, treble clef, and G major (indicated by a 2 and a sharp sign). The lyrics are integrated into the music, appearing below the notes in French. The lyrics describe a vision of a great multitude in heaven, using repetitive language to emphasize the number of people.

Thousands of thousands and

I beheld, and lo, a great multitude which no man could number,

Thousands of

Thousands of thousands and ten times

Thousands of thousands and ten times thousands, thousands of thousands and

ten times thousands, thousands of thousands and ten times thousands,

thousands of thousands and ten times thousands;

stood before the

thousands and ten times thousands, thousands of thousands and ten times thousands,

thousands of thousands and ten times thousands, stood

before the

thousands, thousands of thousands and ten times thousands, thousands of thousands and ten times thousands, thousands,

stood before the

ten times thousand, thousands, &c.

thousands of thousands and ten times thousands, of thousands

stood be - fore the

HEAVENLY VISION. Continued.

213

Lamb, and they had palms in their hands, And they cease not day nor night, saying, Holy, Holy, Holy, Holy, Holy, Lord God Al-

³

mighty, which was, and is, and is to come, which was, and is, and is to come. And I heard a mighty angel

p

HEAVENLY VISION. Continued.

The musical score consists of three staves of music. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The music is in common time. The lyrics are as follows:

 fly - - ing thro' the midst of heav'n crying with a loud voice Wo, Wo, Wo, Wo, be unto the earth by

 reason of the trumpet which is yet to sound. And when the last trumpet sounded, the great men and nobles, rich men and poor, bond and free, gather

HEAVENLY VISION. Concluded.

215

ed themselves to - gether and cri - ed to the rocks and mountains, to fall upon them, and hide them from the face of him that sitteth

on the throne, for the great day of his wrath is come, and who shall be able to stand? And who shall be a - ble to stand.

MIRIAM'S SONG.

AVISON.

Sound the loud timbrel o'er Egypt's dark sea; Je - hovah has triumph'd! His people are free, Sing, for the pride of the

Praise to the Conqueror; Praise to the Lord; His word was our arrow His breath was our sword. Who shall return to tell

tyrant is broken; His chariots, his horsemen all splendid and brave; How vain was their boasting, the Lord hath but spoken, and

Egypt the story Of those she sent forth in the hour of her pride? The Lord hath look'd out from his pillar of glory, And

MIRIAM'S SONG. Concluded.

217

f

chariots and horsemen are sunk in the wave.
Sound the loud timbrel o'er Egypt's dark sea:
Je-

all her brave thousands are dash'd in the tide.
Praise to the Conqueror; Praise to the Lord;
His

1st time. 2d time. Coda. Fortis.

hovah has triumph'd; His people are free,
people are free. His people are free, His people are free.

word was our arrow; His breath was our sword,
breath was our sword, His breath was our sword, His breath was our sword.

FUNERAL ANTHEM.

BILLINGS.

Two staves of musical notation. The top staff starts with a dotted half note followed by a series of eighth notes and sixteenth notes. The bottom staff follows a similar pattern but with different note values.

I heard a great voice from heav'n, saying unto me, Write from henceforth, write from henceforth, write from henceforth. Blessed are the dead which

Two staves of musical notation, continuing the pattern established in the previous section.

Four staves of musical notation, concluding the piece. The lyrics for this section are:

die in the Lord; Yea, saith the spirit, for they rest, from their labors,

FUNERAL ANTHEM. Concluded.

219

from their labors, from their labors, and their works which do follow, follow, follow, which do follow, follow them, which do follow them.

ANTHEM.

CHAPPLE.

O come, let us sing unto the Lord,

A musical score for four voices (SATB) in common time. The music consists of four staves, each with a treble clef. The lyrics are integrated into the musical lines, with some words underlined to indicate stress or duration. The score includes a basso continuo part at the bottom.

let us heartily rejoice in the strength of our sal - va - tion;

Lord; let us heartily rejoice in the strength of our sal - va - tion;

heartily re - joice, let us heartily rejoice in the strength of our sal - va - tion; let us heart - ly re -

Lord; let us heartily rejoice,

let us hearti - ly re - joice

let us heartily re - - - - - joice in the strength of our sal - va - tion.

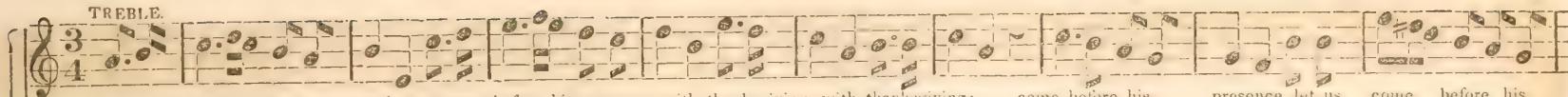
joice - - - - - let us heartily rejoice

let us heartily re - - - - - joice,

A N T H E M. Continued.

221

TREBLE.



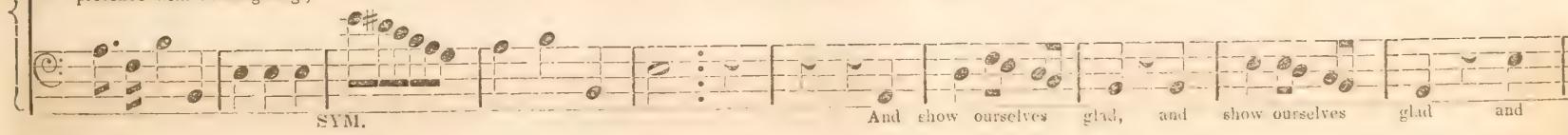
Let us come before his presence, let us come before his presence with thanksgiving, with thanksgiving; come before his presence, let us come before his



Let us, &c.

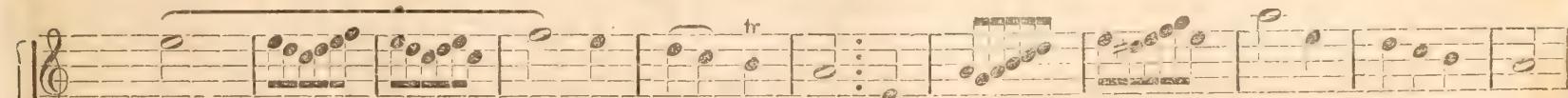


presence with thanksgiving; And show ourselves glad, and show ourselves glad, and show ourselves



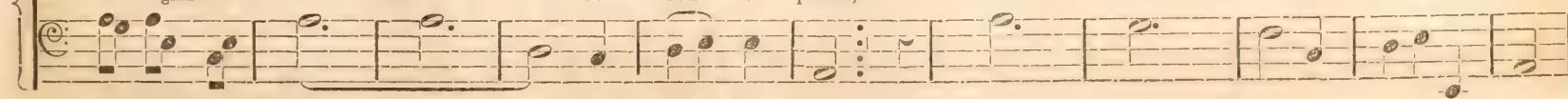
SYM.

And show ourselves glad, and show ourselves glad, and



glad

in him with psalms,



show ourselves glad - - - in him with psalms.

A N T H E M. Continued.

For the Lord is a great God; the Lord is a great God, and a great King above all gods; a great King above all gods.

RECIT.

In his hands are all the corners of the earth, and the strength of the hills is his also. The sea is his and he made it; and his hands prepared the dry land,

A N T H E M. Continued.

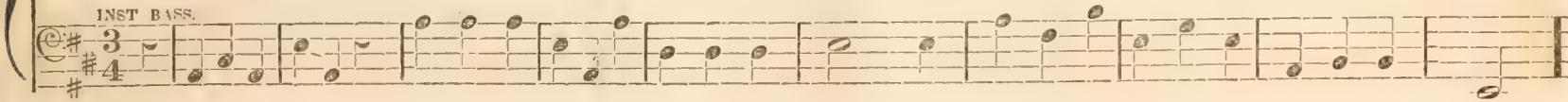
223



O come, let us worship, O come, let us worship, and fall down, and kneel before the Lord, the Lord our Maker.



INST. BASS.



CHORUS.



O come, let us worship; O come, let us worship, and fall down, and kneel before the Lord, the Lord our Maker.



VOICE.

A N T H E M . Concluded.



For he is the Lord, the Lord our God; and we are the people, we are the people, we are the people of his pasture, and the sheep of his hand.



INST. BASS,

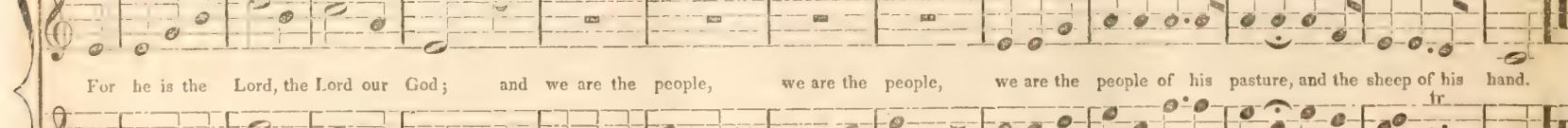


CHORUS.



ADAGIO.

For he is the Lord, the Lord our God; and we are the people, we are the people, we are the people of his pasture, and the sheep of his hand.



VOICE.

ANTHEM.

BILLINGS.

225

A musical score for three voices (Soprano, Alto, Tenor) in common time, key of G major (two sharps). The vocal parts are separated by vertical braces. The music consists of four staves of six measures each. The lyrics are as follows:

Blessed is he that considereth the poor, the Lord will de - liver him, the Lord will deliver him, the Lord will deliver him in the time of trouble.

A continuation of the musical score for three voices. The vocal parts are separated by vertical braces. The music consists of four staves of six measures each. The lyrics are as follows:

Blessed is he that considereth the poor, the Lord will preserve him and keep him a - live, the Lord will preserve him and keep him a live.

A N T H E M. Continued.

And thou wilt not de - liver him, &c.

And thou wilt not deliver him, de - liver him, deliver him into the will of his enemies.

And thou wilt not deliver him into the will of his enemies, deliver him, deliver him into the will of his enemies.

And thou wilt not de - liver him into the will of his enemies, de - liver him into the will of his enemies,

P.T.A. Blessed are the merciful, for they shall find mercy. Blessed are the merciful, the merciful, for they shall find mercy. Follow after charity

A N T H E M. Continued.

227

There is faith, hope and charity, but the greatest of these is charity, is charity, is charity, but the greatest of these is charity.

Blessed is he that considereth the poor, the Lord shall strengthen him, shall strengthen him, shall strengthen him, shall strengthen him on the bed of languishing.

A N T H E M. Continued.

He that giveth to the poor, he that giveth to the poor, he lendeth to the Lord, he lendeth to the Lord, and

He that giveth to the poor, he lendeth to the Lord, he that giveth to the poor, he lendeth to the Lord, he

He that giveth to the poor, he that giveth to the poor, he lendeth to the Lord, he lendeth to the Lord, he

He that giveth to the poor, - - - - he lendeth to the Lord,

he will repay it, and he will re - pay it,

and he will re - pay it, and he will re - pay it, re - pay it, re - pay it, and he will re - pay it.

lendeth to the Lord,

and he will repay it,

A N T H E M. Continued.

229

A musical score for four voices. The top two staves are in common time (indicated by '3') and the bottom two are in common time (indicated by '2'). The key signature is one sharp. The lyrics are: "The poor man cried, and the Lord heard him, and deliver'd him, and deliver'd him from all his trouble." The music consists of eighth and sixteenth note patterns.

A musical score for four voices. The top two staves are in common time (indicated by '3') and the bottom two are in common time (indicated by '2'). The key signature changes to two sharps. The lyrics are: "A Father to the fatherless, the widow's God and Guide, A Father to the fatherless, the widow's God and Guide. Pure religion," followed by a repeat of the first section's lyrics. The music consists of eighth and sixteenth note patterns.

pure religion and un - de - fil - ed before God and the Father is to visit the widow, to visit the widow, to visit the

widow and father - less, and to keep himself unspotted, to keep himself unspotted, to keep himself un - spot - ted from the world.

A N T H E M. Continued.

231

Blessed be the Lord God from ever - last - ing to everlast - ing, praise the Lord A - men,

Blessed be the Lord God of Israel from ever - lasting to ever - last - ing, Amen, A - men, praise the

Blessed be the Lord God of Israel from ever - lasting to ever - lasting from ever - lasting to ever - lasting praise the

Blessed be the Lord God of Isra' - el from everlast - ing A - men, to ever - last - ing, praise the

praise the Lord, and let all the people say A - men, and let all the people say A - men, and let all the people say

Lord, Amen, let them say - - - A - - men, A - - men,

Lord, Amen, Amen, and let all the people say and let all the people say, A - - men,

Lord, A - men, A - men, A - - men, A - - men, and let all the people say

A hand-drawn musical score for a three-part anthem. The score consists of four systems of music, each with three staves. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The music is written in common time. The vocal parts are labeled with the lyrics "A - men," "and let all the people say," and "let them say." The score includes several dynamic markings such as "f" (fortissimo), "ff" (fortississimo), and "p" (pianissimo). The vocal parts are interlocked with a piano accompaniment, which features sustained notes and chords. The score concludes with a final section where the vocal parts sing "Halle - lujah!"

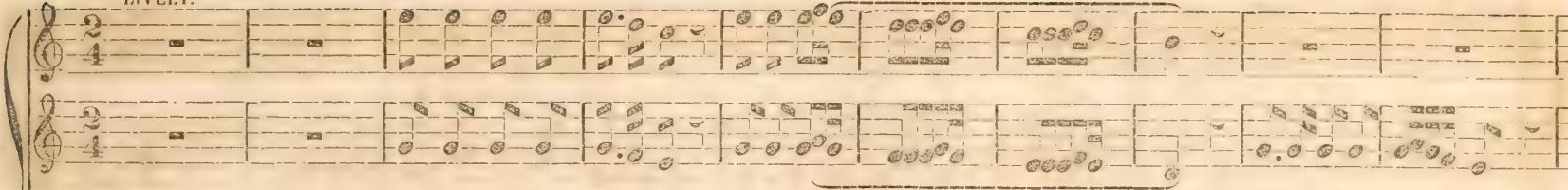
A - men, and let all the people say A - men, and let all the people say, A - men,
and let all the people say and let all the people say A - men, and let all the people say, let them say,
and let all the people say, and let all the people say A - men,
and let all the people say A - men, and let all the people say.
let them say Hal - le - lujah,
let them say A - men, Halle - lujah, Halle - lujah, let them say A - men, A - men, A - men.
Halle - lujah,
A - men, A - men.

THANKSGIVING ANTHEM.

SELBY.

233

LIVELY.

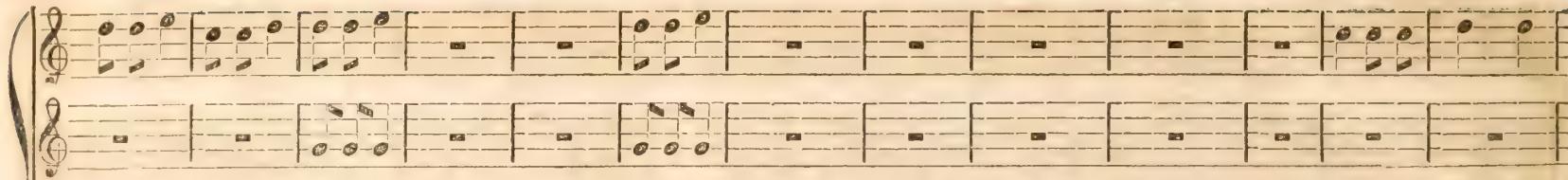


O be joyful in the Lord, all ye lands - - - - serve the Lord with gladness,

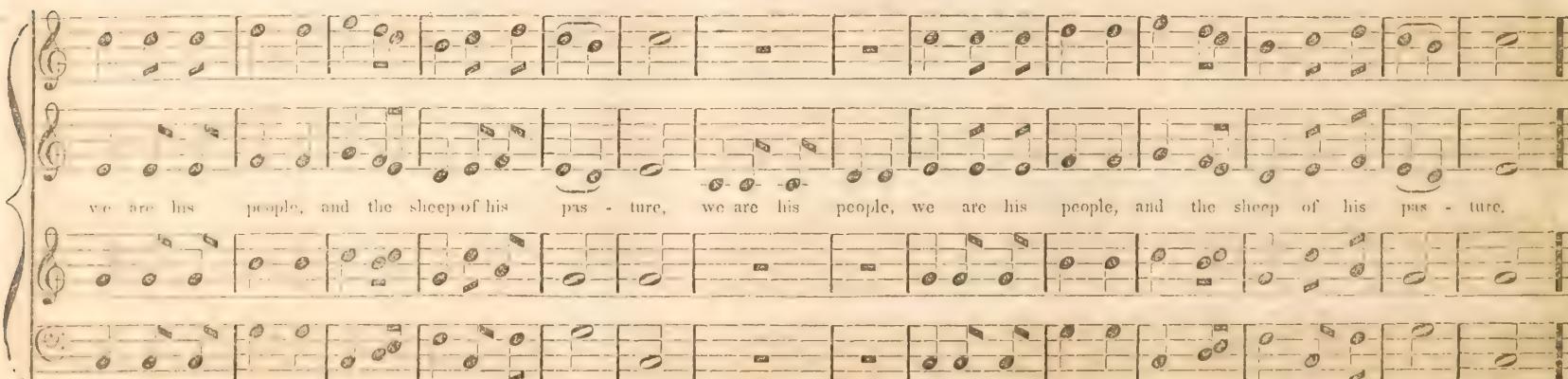
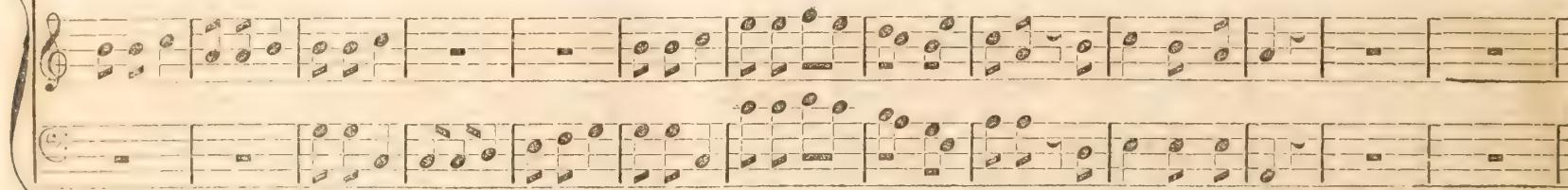
O be joyful in the Lord, O be joyful in the Lord, all ye lands,

serve the Lord with gladness, serve the Lord with glad - ness, and come before his presence, and come before his presence with a song.

THANKSGIVING ANTHEM. Continued.



Be ye sure that the Lord he is God, Be ye sure that the Lord he is God, it is he that has made us and not we ourselves, We are his people,



we are his people, and the sheep of his pas - ture, we are his people, we are his people, and the sheep of his pas - ture.

THANKSGIVING ANTHEM. Continued.

235

VERY SLOW.

LIVELY

lasting, and his mercy is ever - lasting, ever - lasting, and his mercy is ever - lasting, ever - lasting, and his truth on - dur - eth

from generation to gener - a - tion, and his truth on - dureth from generation to gener - a - tion.

THANKSGIVING ANTHEM. Concluded.

237

Distinctly and Moderate,

Lively.

Glory be to the Father, and to the Son, and to the Holy Ghost, Glory be to the Father, and to the Son, and to the Holy, and to the Holy, and to the

Holy, Holy Ghost, as it was in the beginning, is now, as it was in the beginning, is now, and ever shall be, world without end, Amen. Amen.

ADMIRATION.

Who is this that cometh from Edom, who is this that cometh from Edom with his garments dy'd in blood; His name, 'tis called

MODERATE.

His name, 'tis called Wonderful, Counsellor, Wonderful, Counsellor, the mighty, mighty God, the mighty, mighty God, the Prince of Peace, the everlasting Father,

ADMIRATION. Concluded.

239

'Tis my Redeemer who expir'd for me upon the mount of Calvary; There drop'd a flowing tear, Oh, the sharp pangs of smarting pain. My dear Redeemer bore, When

knotty whips and ragged thorns His sacred body tore, When knotty whips and ragged thorns His sacred body tore.

ODE ON SCIENCE.

SUMNER.

ANDANTE

The morning sun shines from the east, And spreads his glories to the west, All nations with his beams are blest, Where'er his radiant light appears.

So science spreads her lucid ray, O'er lands that long in darkness lay, She visits fair Colum-bi-a, And sets her sons among the stars.

ODE ON SCIENCE. Concluded.

241

Lively.

Fair freedom, her at - tendant waits, To bless the portals of her gates, To crown the young and rising States, With laurels of im - mortal day. The

1 2 Repeat loud.

British yoke, the Gallic chain, Was urged upon our sons in vain; All haughty tyrants we disdain, And shout, Long live America.

FUNERAL ANTHEM.

KIMBALL.

The image shows a page of sheet music for a guitar and voice. The top staff is for the guitar, featuring a treble clef and a key signature of one sharp. The middle staff is for the voice, also with a treble clef. Measure 11 begins with a piano dynamic (p) and ends with a forte dynamic (f). The lyrics for this measure are: "blessed are the dead, blessed are the dead who die in the Lord. Even so, even so, saith the spirit. For they rest from their labors, they rest from their". Measure 12 continues with a forte dynamic (f) and concludes with a piano dynamic (p).

FUNERAL ANTHEM. Concluded.

243

*p**f*

VERY SLOW.

labors, they rest from their labors, and their works do follow them, their works do follow them, their works do follow them.

O D E.

HOLDEN.

SYM.

Two Tenors.

Hark! what distant music melts upon the ear; So sweet its tones, the symphonies so clear; Some seraph sure has touch'd his golden lyre, And praise re-

sounds through all the heav'ly choir. SYM.

Ye mortals, catch the soul-commanding sound: Learn the blest theme, and chant the chorus round.

O could our strains the rapt'rous notes com - bine, Then should our grateful anthems pour a - long, The soothing,

PIA.

O D E . Continued.

245

Treble and Bass. Moderato.

swell-ing harmonies of song; And ev'ry breast would glow - - - with love di-vine.

Most gracious God, thy humble suppliants hear; Accept the trib-u-ta-ry lays we bring; Thy pow'r we

own; Thy majesty re - - vere; Thy good - ness cel - e - - brate; Thy glo - ries sing.

O D E. Concluded.

To thee Ho - sannas of un-

And Oh! may all in one grand concert raise

To thee Hosannas

To thee hosannas of un - ceas - ing praise -

ceas - ing praise.

of unceasing praise, And Oh may all in one grand concert raise To thee hosannas of unceas - ing praise.

BENEFICENCE. 7s.

HOLDEN.

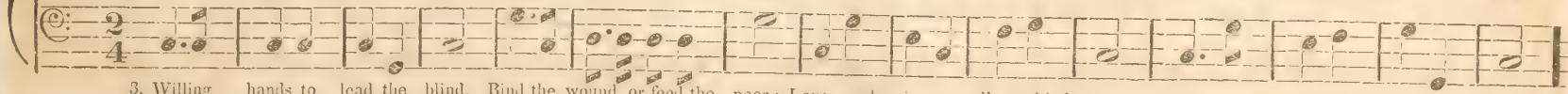
247



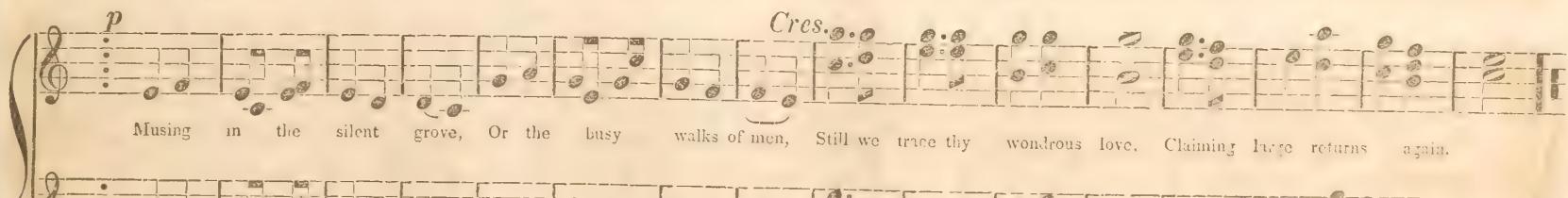
1. Father of our feeble race, Wise, beneficent and kind, Spread o'er nature's ample face, Flows thy goodness unconfin'd.



2. Lord, what off'ring shall we bring, At thine altars when we bow? Hearts, the pure, unsullied spring, Whence the kind affections flow;



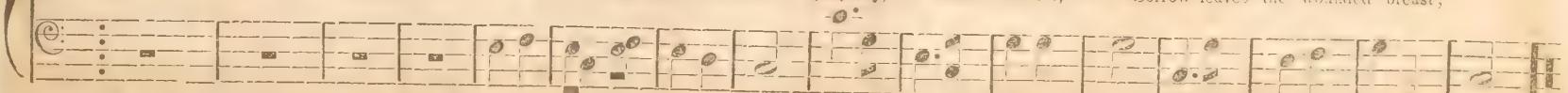
3. Willing hands to lead the blind, Bind the wound, or feed the poor; Love embracing all mankind; Char - ity with libral store.



Musing in the silent grove, Or the busy walks of men, Still we trace thy wondrous love, Claiming large returns again.



Soft compassion's feeling soul, By the melting eye express'd; Sympathy, at whose control, Sorrow leaves the wounded breast;



Teach us, O thou Heavenly King, Thus to show our grateful mind, Thus th' accepted off'ring bring, Love to thee and all mankind.

Almighty love in-

Now shall my inward joys a - rise And burst in - to a song,

Al-

Almighty love inspires my heart And

Almighty love inspires my heart, And pleas - ure

spires my heart, And pleas - ure tunes my tongue, Almighty love inspires my heart, And pleasure tunes my tongue.

mighty love in - spires my heart, And pleasure tunes my tongue.

And pleasure tunes my tongue.

pleas - ure tunes my tongue, Al - mighty love inspires my heart, And pleasure tunes my tongue,

tunes my tongue, Al - mighty love in - spires my heart, And pleasure tunes my tongue.

JUDGMENT ANTHEM.

249

Hark, hark, hark, ye mortals hear the trumpet Sounding loud the mighty roar, Hark, the archangel's voice proclaiming Thou, old time, shall be no more !

His loud trumpet, His loud trumpet rends the tombs — Ye dead, awake, See the purple banner flying, Hear the judgment chariot roll, roll

JUDGMENT ANTHEM. Continued.

roll; Hear the sound of Christ victorious, Lo he breaks thro' yonder cloud, Midst ten thousand

A musical score for a three-part setting (Soprano, Alto, Tenor/Bass) featuring three staves of music with corresponding lyrics. The music includes various note heads (solid black, hollow, and cross-hatched), rests, and dynamic markings like 'SLOW.' and 'LIVELY.'. The lyrics describe a scene of angels and Christ on Calvary.

JUDGMENT ANTHEM. Continued.

251

seraphs, you that wonder'd, See he rises thro' the air. Hail him, hail him, hail him, Oh yes, 'tis Jesus, Hallelujah, hallelujah, Hallelujah, Oh yes, 'tis Jesus.

Very lively.

Slow and grave.

O, come quickly, O come quickly, O come quickly, O, come quickly, Hallelujah, come, Lord, come. Happy, happy

JUDGMENT ANTHEM. Continued.

Soft.

A musical score for three voices (Soprano, Alto, Bass) in common time. The vocal parts are arranged in three staves. The Soprano staff begins with a rest followed by a melodic line. The Alto staff features a continuous eighth-note pattern. The Bass staff begins with a rest. The lyrics are as follows:

mourners, happy mourners, happy mourners, Lo, in clouds he comes, he comes, View him smiling, Now determin'd ev'ry evil to destroy, All ye nations

Loud.

A musical score for three voices (Soprano, Alto, Bass) in common time. The vocal parts are arranged in three staves. The Soprano staff begins with a melodic line. The Alto staff features a continuous eighth-note pattern. The Bass staff begins with a rest. The lyrics are as follows:

now shall sing him songs of ev - er - lasting joy. Now redemption long expected, See the solemn pomp appear, All his people, once rejected, Now shall meet him

JUDGMENT ANTHEM. Continued.

253

A handwritten musical score for three voices. The score consists of three staves, each with a treble clef and a key signature of one sharp. The first staff begins with a dotted half note followed by a series of eighth notes. The second staff begins with a dotted half note followed by a series of eighth notes. The third staff begins with a dotted half note followed by a series of eighth notes. The lyrics are written below the staves:

in the air, Hallelujah, hallelujah, welcome, welcome, bleeding Lamb, Now his merit by the harpers, Thro' the eternal deep resounds. Now re-

spient shine his nail prints, Ev'ry eye shall see the wound, They who pierced him shall at his appearance wail.

JUDGMENT ANTHEM. Continued.

Ev'ry island, sea and mountain, Heav'n and earth shall flee away; All who hate him, must ashamed. Hear the trump proclaim the day, Come to judgment, Come to judgment,

Come to judgment, Stand before the son of man. Hark, hark, the archangel swells the solemn summons loud, | Tears the strong pil-
Hark, the shrill out-

Come to judgment, Stand before the son of man. Hark, hark, the archangel swells the solemn summons loud, | Tears the strong pil-
Hark, the shrill out-

JUDGMENT ANTHEM. Continued.

255

lars
 cries of the vaults of heaven, Breaks up old marble, the repose of
 of the guilty wretches, Lively bright horror and amazing
 princes; See the graves open and the bones arising. Flames all around them,
 anguish. Stare through their eyelids; while the living worm lies gnawing within them.

Brisk,

Very Loud.

See the Judge's hand arising, Fill'd with vengeance on his foes,

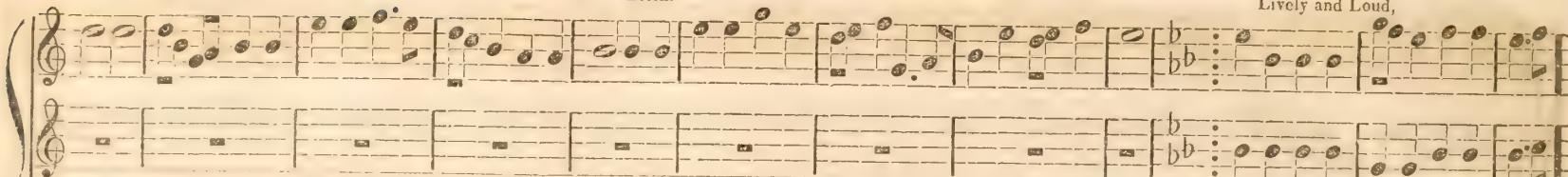
Down to hell, there's no redemption, Ev'ry Christless soul must go, Down to hell, depart, depart, depart ye cursed into everlasting flames.

JUDGMENT ANTHEM. Concluded.

Very Slow and Soft.

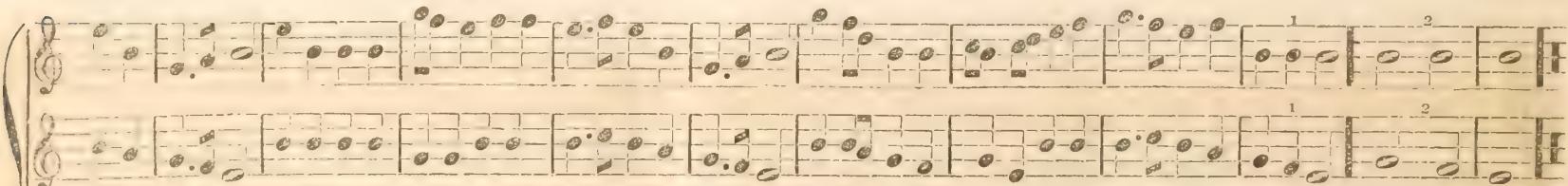
Brisk.

Lively and Loud,



Hear the Saviour's words of mercy, Come ye ransom'd sinners home : Swift and joyful on your journey, To the palace of your God.

See the souls that earth despised, In celestial, hymns harmonious In soft



Angels, seraphs, harps and trumpets, Swell the sweet angelic sound ; Hail Almighty, hail Almighty, Great eternal Lord, Amen.

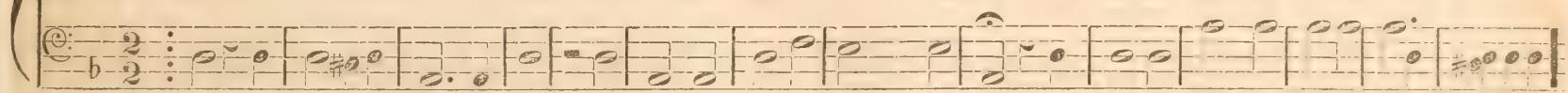


A DIRGE, On the death of a young Lady.

257

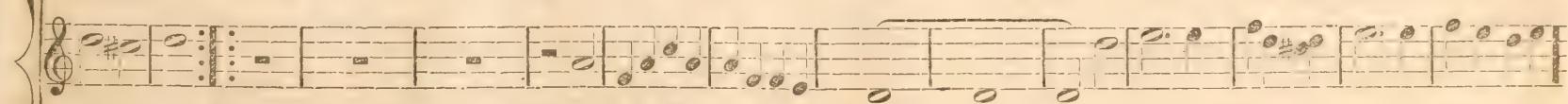


Hark ! she bids all her friends adieu, Some angel calls her to the spheres, Our eyes the ra - di - ant saint pursue. Thro' liquid tele-



scopes of tears, And is the lovely, lovely shadow fled ?

And is the lovely, lovely shadow fled ?



And is the lovely, lovely shadow fled ? The blooming wonder of her years, So soon enshrin'd a-



And is the lovely, lovely shadow fled ?

DIRGE, Concluded.



among the dead. So soon enshrin'd among the dead, She justly claims our pious tears, Farewell, bright soul, Farewell bright soul, a short farewell, "Till we shall meet, "Till

Moderato..

Lively.



we shall meet again above, In the sweet groves where pleasures dwell, And trees of life bear fruits of love, And trees of life, And trees of life bear fruits, &c.



MIDDLETON. 7s.

A. BULL.

259

Hail the day that saw him rise, Ravish'd from our wishful eyes; Christ a while to mortals giv'n, Re - ascends his native heav'n.

There the pompous triumph waits; Lift your heads, e - ter - nal gates; Wide unfold the radiant scene; Take the King of Glory in.

SLOW AND SOFT.

Lord, in thy name we come, To worship in thy fear, May ev'ry heart and ev'ry tongue, Thy sacred name revere.

RALEIGH. L. M.

BILLINGS.

My flesh shall slumber in the ground Till the last trumpet's joyful sound, Then burst the chains with sweet surprise, And in my Saviour's image rise.

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